The NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JULY 23, 1919

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COLUMBIA WHEEL SETTLES BIG SUIT

WILL PAY WHALLENS $40,000

The Columbia Amusement Company last week settled the suit brought against it here in the United States District Court by the Whallen Brothers (Buckingham Theatre Company) of Louisville, Ky., for $40,000. This sum, under the settlement terms, will have to be paid to the Whallens within sixty days, or else an injunction will issue from the court permanently restraining the Columbia and American wheels from booking burlesque shows in Louisville in any other than the Whallens' Buckingham Theatre.

The settlement was announced in court before Judge Julian W. Mack last Wednesday afternoon by Louis J. Vorhaus, of House, Grossman and Vorhaus, who was trial counsel for the plaintiffs, immediately after recess. Previous to that, the case had been on trial, John B. Stanchfield being trial counsel to Leon Laski, who represented the Columbia. Lengthy arguments by the attorneys representing each side took up most of the court's time at the outset of the trial.

Stanchfield contended that the sixteenth paragraph of the franchise agreement entered into between the parties in 1913 should govern the disposition of the case and that, under this paragraph, the Whallens, at best, were only entitled to liquidated damages to an amount not exceeding $10,000, this sum being provided for as liquidated damages in the event that the agreement was breached by either party. Vorhaus contended that there was a negative element in the agreement—not to book burlesque into any other house but the Whallens' in Louisville, which was of great value to the Whallens, irrespective of whether the positive obligation was performed or not.

"And," he argued, "unless the parties have waived the right, it would be the kind of a right which a court of equity protects by injunction."

Judge Mack held with the contention advanced on behalf of the Whallens and stated that he would grant an injunction and damages if the Whallens sustained their case.

The case then proceeded to trial, James P. Whallen being the first and, as subsequently developed, only witness to testify. His testimony follows:

Direct Examination by Mr. Vorhaus

Q.—What is your full name? A.—James P. Whallen.

Q.—How old are you? A.—I am 62 years old.

Q.—Where do you reside? A.—Louisville, Kentucky.

Q.—Were you born there? A.—I was born in Maysville, Ky.

Q.—What is your business or occupation? A.—Theatrical business.

Q.—How long have you been engaged in that business or occupation? A.—Thirty-six years.

Q.—What position or office do you hold with the plaintiff herein? A.—I am the president of the Buckingham Theatre Company.

Q.—Are you a stockholder of that company? A.—Yes.

(*Continued on page* 34.)

CORDELIA HAGER BREAKS DOWN

Cordelia Hager, in private life the wife of George Austin Moore, suffered a complete mental breakdown while in New York last week and, on Sunday, was taken to her home in Louisville, Ky. Miss Hager, who last year was with the Plohn and Levy production of "Flo Flo," was planning to re-enter vandeville and was to have been in a new single act which was already for presentation.

Miss Hager's mental affliction came on suddenly while stopping at the Pennsylvania Hotel last week, her principal delusion being that she was possessed of great wealth and was able to purchase anything she desired. Friends were deluged with expensive gifts and she purchased an endless amount of clothes, shoes, jewelry and other things. An item of twenty pairs of shoes and another of fifteen gowns first attracted attention to her condition, which rapidly grew worse, and, Max Plohn, learning of her illness, communicated with her father, Col. Hager, of Louisville, who arrived in town on Saturday. Her husband who appeared at Keith's, Philadelphia, last week, was also informed, arriving in New York late Saturday night.

Miss Hager, who is well known in the big stores of New York, had no difficulty in purchasing anything she wanted, giving in payment her own checks on her home bank. One of the largest purchases was an automobile, which has, in some manner disappeared.

FRIML CASE SETTLED

The suit brought last week in the Supreme Court by Mrs. Blanche Friml against her husband, Rodolf Friml, the composer, has been settled, it was learned early this week. The action was brought to recover an installment of money which, it is alleged, came due on July 1 under an agreement entered into between the litigants last April, by the terms of which Friml agreed to pay his wife $25,000 in satisfaction of all claims for support. Of this, $15,000 was to be in cash and the balance payable in eight installments.

Subsequently, Mrs. Friml brought an action for divorce which is still pending and in which she alleges that her husband was guilty of adultery with a woman whose name is not known.

It is reported that Friml paid Wellman and Smyth, attorneys for Mrs. Friml, the sum of $10,000 as a counsel fee, in addition to the $25,000 settlement in satisfaction of all claims for support. Nathan Burkan is Friml's attorney.

Only last week Friml denied a report to the effect that he was to shortly marry Elsie Lawson.

KING WANTS MORE MONEY

When "Good Mawnin' Judge" goes into rehearsal August 11, Charlie King is liable to be absent from the cast.

King, who created the principal juvenile role in the piece at the Shubert Theatre last season, has called upon Robert Campbell, producer of the show, for an increase in salary. Campbell told him he had a contract with him and that he expected him to live up to it. So King has been calling on him daily and informing him that if the "dough" were not forthcoming the show would not have him.

However, Campbell is making all arrangements for the show to open in Toronto, Can., September 8. Mollie King and George Hassel will play their original parts in the production this season. Ben H. Atwell, as before, will be in charge of publicity.

ACTORS' EQUITY GETS CHARTER FROM FEDERATION OF LABOR

White Rats Turn in Theirs and Both It and Other Unions, Including A. E. A., Receive Subsidiary Recognition—Mountford and Fitzpatrick Get Offices

After having found it impossible to obtain a charter in the American Federation of Labor at the recent convention in Atlantic City, and after four weeks of conference, the Actors' Equity Association last week joined the ranks of the White Rats Actors' Union and their subsidiary organizations and are now members of the Federation.

This was all accomplished last Thursday when the White Rats, through William J. Fitzpatrick and Harry Mountford, turned in their charter to the American Federation of Labor and had a charter issued to the Associated Actors and Artistes of America. The officers of this organization, known as an International, consists of Francis Wilson, president; W. J. Fitzpatrick, vice-president; Frank Gillmore, treasurer, and Harry Mountford, executive secretary. The A. A. A. A., in turn, then issued charters in their organization to the Actors' Equity Association, The White Rats, Polish Actors, German Actors, Motion Picture Players and four to the Hebrew actors' unions, as well as two sub-charters to the Grand Opera Chorus Unions. All of these organizations, with the exception of the latest acquisition, had charters under the old White Rat charter, and consented to the move of Fitzpatrick and Mountford in turning in their old charter.

The Actors' Equity Association, in 1916, applied to the A. F. of L. for a charter at their annual convention. At the time they were told that there was one already for the theatrical field and, if they desired to affiliate with the Federation, it would be necessary to do so under this charter, which was that held by the White Rats. This they flatly refused and subsequent attempts at other conventions were made to obtain a separate charter. But all these requests were turned down in the same manner as the first one.

When the convention was in session at Atlantic City last month, however, Francis Wilson and Gillmore, on behalf of the A. E. A., were on hand to apply for the charter. But Fitzpatrick and Mountford were on the job also, and, as a result, the Rat charter was retained.

Then, according to Mountford, a number of meetings were held with respect to affiliating and, after two weeks' discussion, an agreement was reached whereby the Rat charter would be turned in and a new one issued. Mountford and Fitzpatrick, having the upper hand, held out for terms which would be suitable to them. They informed the A. E. A. people that they would concede the presidency and treasurership to them, but that the position of vice-president and executive secretary would have to go to Fitzpatrick and Mountford, respectively. This, the A. E. A., negotiators agreed to do and then the White Rat envoys called a meeting of their followers and laid the matter before them. At first there was considerable opposition, but, after several meetings, it was finally agreed that the affiliation be made. Papers were then drawn up by the attorneys for both organizations and Samuel Gompers, president of the A. F. of L., notified of the action taken. He, evidently having been acquainted with the negotiations and conditions, quickly consented to allow the change and issued a new charter as soon as the old one was turned in. This new charter arrived from Washington on Thursday and the announcement was immediately made through the A. E. A.

In a statement issued by Gillmore after the affiliation, he stated that, in the future, the new organization would be known as the Four A's. He described the four A's as a sort of holding company, often termed as "The International." It has a constitution of its own, and officers also. It receives a per capita fee from all its branches. Its powers are strictly confined to its constitution. The statement then says:

"The Vaudeville Actors, Equity and other groups, have applied to and received from the Four A's, charters covering their respective jurisdictions. All these different branches are self-governing autonomous bodies which, however, does not prevent them, should they choose, from making agreements one with the other, or with separate labor organizations, a step which should not be delayed.

"No branch of the Four A's can be ordered to strike because another branch does so, but, if one branch does strike, no other branch can take the place of the one striking."

He then illustrated that if one branch strikes against a certain theatre, that another branch cannot send its members to take the place of the strikers. In conclusion, he stated that the Council of the International is composed of delegates from the different branches, and laid stress on the fact that the branches act independently, but can act together for the common good.

When questioned as to why his organization had joined the White Rats and their subsidiaries without consulting their members regarding the affiliation, Gillmore replied that on May 29, 1916, the members, at the annual meeting, gave the Council the right to take any steps they deemed necessary to affiliate with organized labor.

The interviewer then told Mr. Gillmore that, in 1916, the Council or their representatives went to the Convention and only sought membership in the Federation providing they could get an individual charter and would not be compelled to affiliate with another organization and that the condition at this time was different. The reply was: "We were given the right then and when the opportunity offered itself took advantage of it and made the deal."

"Were your members consulted at your

(*Continued on page* 32.)

PRODUCTION COST OF SHOWS GREATLY INCREASED THIS YEAR

All Materials, from Scenery to Costumes, Together with Labor and Casts, Will Require More Money than in Any Season That Has Passed.

The production cost of dramatic, musical and burlesque shows this season will show an increase of from 25 to 50 per cent over that of last year and about double that of the period before the war. But despite this tremendous production cost indications are that there will be an avalanche of new productions in all branches of the theatrical business and those of a spectacular order will be more brilliant and costly than they have ever been before.

This increase affects every branch of the production end, including scenery, electrical effects, costumes, tights, hosiery, shoes, labor, and even the salary of the performer, manager and agent. Even the rental of rehearsal halls has almost doubled and there is such a scarcity that it has become necessary to resort to the use of theatres for rehearsal at a very large expense, in some instances.

To insure a production, of course, the first thing thought of is the scenery and scenic effects. The materials for these perquisites, such as canvas, lumber, paints and numerous trimmings, has gone up in price about 35 per cent. Then, the matter of assembling and building this is also very costly, the price of labor having doubled and the working hours having been shortened, with the consequent result that more working days are consumed in building and construction at a rate of wages which almost doubles the most of the production over that of former years.

The greatest difficulty in the production line that is being encountered is the matter of procuring paints and oils. Despite the statement that American chemists have discovered the proper type of coloring dyes necessary a number of prominent producers assert that the stuff used today is far inferior to that of German make and is a great deal more expensive as well.

The next matter is the dressing of the show. Shoes, which a few years ago cost $3, were purchased last season for $5 and $5.50 a pair, and this year the theatrical toggery shops are asking $6.50 to $8 for the same quality. Stockings, which were purchased for $1 a pair, are now quoted at from $1.75 to $2.25 a pair. Silk tights, which in former years were procurable for $7 or $8, were quoted last year at $11 to $11.50 a pair and this year at from $13 to $15.

Costume cost has increased from 25 to 35 per cent, but even with this increase dealers are unable to furnish as good a quality of material for the garments as they were able to last year. Still the producer is compelled to take the available textile this season or do without the costume.

Stage millinery, fancy gowns, capes and laces, which are also some of the necessities of wardrobe, have almost doubled in cost over the last season figure and at that cannot be counted as gorgeous or pretentious as the adornment of the previous season.

Then comes the question of labor. Stage hands, in some instances, will receive $10 more a week than last season, and in others only $5 more. However, on the season this item will play a prominent part in reducing the profits of a show. Then musicians and leaders will also get about 20 per cent increase in wages.

Railroad fares will remain the same as last year, but the producer will probably have one advantage over the past season, and that will be the furnishing of rolling stock, such as special cars, sleepers and baggage cars, for the use of a company and the hauling of their baggage. During the past two years productions were compelled to travel light with respect to baggage and scenery. But it is calculated that the ban in this respect will be taken off this season and the shows permitted to carry as much equipment as a producer finds necessary.

With the high cost of living, both on the road and in permanent locations, performers have demanded more for their services. Chorus girls are getting an increase of from $3 to $8 a week over last season and principals are getting about 20 per cent more than they have in the last two years. The manager of a show and the advance man also find that it takes more to live than in the past and a producer is again compelled to "loosen up" and increase their weekly stipend from 25 to 50 per cent.

The cost of printing, such as type and lithograph, is also greatly increased, and as a result managers are again compelled to pay 35 per cent more for these articles than last season and almost double the price they did before the war. From present indications this item will be a costly one this season, as producers figure on using a much larger quantity of billing than they did in former years.

With the increase in cost of these various productions, the dramatic show which in the past might have been produced for about $7,500 now stands about $12,000 before it gets under way. Where more pretentious offerings are presented the cost of production will be in proportion.

Producers of mixed shows who wish to put out a new production will find that, whereas in former years the show might have stood him about $25,000 to $30,000 at the most, this season he will have to cough up in the neighborhood of $50,000 to $60,000. The show will never appear to him as having cost that amount when looking at it.

The burlesque producer will probably find the added cost of production more difficult to meet than the producer in other branches of the business. A show which cost him from $10,000 to $12,000 to get under way last year will strike a balance anywhere from $15,000 to $18,000 in cost. But these producers anticipate that a production with them will last for more than the current season and that the cost will be equalized with the use of their scenery and equipment for two or three seasons. The only part of their equipment which may need replacement during the season will be the costumes and shoes and it is more than likely that the costumes will be relegated to the second-hand man or to other shows which will minimize the general cost.

WHITNEY GETS DRESSLER PIECE

Fred C. Whitney, through Sanger and Jordan, last week acquired the adaptation rights to Marie Dressler's old comedy entitled "The Mix-Up," which Whitney will present as a musical play some time next fall. It will be called "Suite 16," and Edward Paulton and Silvio Hein have been engaged to make the musical adaptation, the former to write the book and lyrics and the latter to furnish the music.

ROBT. COURTNEIDGE ARRIVES

Robert Courtneidge, the London theatrical producer, arrived yesterday on the Anchor liner Royal George from Southampton. He is visiting America to arrange for the production of his English musical comedy, "My Lady Frail," in New York, and will also arrange for the London production of "Daddies."

PHILLY MANAGER HAS PLAY

Lawrence Shubert Lawrence, manager of the Lyric Theatre, Philadelphia, is to produce "The Scourge," by Octavus Roy Cohen. It will be booked over the Shubert route.

WHITE WANTS GRAY

George White is seeking to corral Gilda Gray, the shimmy dancer, who overnight established a place for herself in the "mean shoulder" hall of fame by way of the Shubert "Gaieties," in which she is now holding forth at the Forty-fourth Street Theatre. Last week, White made a motion in the Supreme Court to restrain her from appearing under any other management than his, he claiming that he has a bona fide contract with her under the terms of which she should now be appearing in the "Scandals of 1919" show.

According to the complaint and the affidavits in support of the motion filed by him through his attorneys, O'Brien, Malevinsky and Driscoll. White claims that he engaged Miss Gray to appear in the "Scandals" show by letter on March 28, last. Under the terms as set forth in the letter, Miss Gray was to receive $75 per week from June, 1919, and throughout the season of 1920, with thirty weeks' work guaranteed to her for the first season and the same guarantee extending to the season of 1920-21, there being an option clause for the latter season. In addition, her salary was to be $125 per week during the second and final season. This contract, White claims, she accepted, and he also alleges that her acceptance in writing was witnessed by Arthur Jackson, one of the authors of the "Scandal" show.

Just why no claim was made to the services of Miss Gray from the time of the opening of the "Scandals" show until after she had appeared and made a hit in the "Gaieties" is not set forth in the papers on file in the County Clerk's office. However, Miss Gray is now referred to in the complaint as "one of the most unique, talented and extraordinary of what is known as modern ragtime dancers" and that "there is no dancer at the present time upon the American stage dancing this class of dance, who is comparable with defendant."

White further avers that, on the 23d or last April his attorneys formally notified Miss Gray, by letter, to appear for rehearsals, and that she failed to put in an appearance, completely ignoring the letter.

Lou Holtz and Arthur Jackson have also filed affidavits in support of White's claim that Miss Gray should now be appearing in the "Scandals" show.

William Klein, attorney for the Shuberts, who is representing the dancer in this case, was preparing papers early this week to contest the motion, which was adjourned until this week to give her a chance to file answering affidavits.

CUMBERLAND IN DREW COMEDIES

John Cumberland, now in the A. H. Woods' farce "Up in Mabel's Room," has just completed a motion picture, the scenario of which was written by Mrs. Sidney Drew.

So pleased was Mrs. Drew with Cumberland's work in the picture that she immediately offered him a long term contract to appear opposite her in the famous Drew comedies. playing the roles formerly taken by her late husband.

Cumberland's contract with the Woods' firm for the coming season at first seemed a bar to the picture work, but Mrs. Drew made the comedian a proposition whereby his film work is to be done in the cities in which Cumberland is appearing and at such times as will not interfere with his stage work.

VANDERBILT CHANGES BOOKINGS

It had been the intention of Grace George to open with her new play at The Playhouse, but friend husband, in the person of Wm. A. Brady, thought different, and so Miss George will open at the Vanderbilt, where it had been planned to put "Officer's Mess," the new English show being produced by Chas. Maddock and Max Hart. Miss George's new play is "She Would and She Did."

HILL PLANNING BIG SHOW

Gus Hill is arranging to put on a spectacular production to play the two dollar houses, which he will call "The Spider and the Fly." It will be ready to open in October.

RE-BUILD "GREENWICH FOLLIES"

The "Greenwich Village Follies" show, which opened at the Greenwich Village Theatre a week ago last Tuesday, has been undergoing complete revision from day to day since its opening. Scenes and bits that had previously been eliminated are being put back again, and more of the original music composed by A. Baldwin Sloane is being added to the score in place of the popular numbers. Rita Zalmani is now doing the Oriental dance number which she was prevented from dancing on the opening night through a confusion of cues, and Cecil Cunningham and Jack Wilson have changed their routine somewhat, as have all the principals in the show.

All of this is being done at this time in an effort to whip the show into shape preparatory to its coming uptown into a Shubert house, it being reported that Central Theatre will house the show in the not too distant future. The same report has it that Paul Salvain, the restauranteur, who bought 51 per cent of the stock, has practically completed negotiations with the Shuberts to take a piece of the show.

The Shuberts like the Greenwich Village show. Lee Shubert saw it on the opening night and, while not oblivious to the faults of the piece on that occasion, stated that, because of its Greenwich Village connection, it would probably prove to be a good moneymaker on the road.

The newspapers on the following day, almost without exception, hailed the show with something more than kindly tolerance, most of the reviewers seemingly going out of their way to say nice things about it. For the popular belief seems to prevail that the Greenwich Villagers had something to do with the show, when, as a matter of fact, they only rented the house to the Palais Royalers—John Murray Anderson, Mrs. Hawkesworth, et al.—who conceived the idea of coming down from Broadway to produce a musical show in the Village.

Anyhow, Jake Shubert, accompanied by Al Jolson, went down to see the show on the second night. These twain also reported favorably on the show's possibilities and the report is now current that the Shuberts will buy in if they have not actually done so already.

FROHMANS LOSE LUSITANIA CASE

Alf Hayman and Daniel Frohman, who had instituted suit for damages against the Cunard Steamship Company for the death of Charles Frohman, amounting to $265,000, lost their case, along with many others last week, when Federal Judge Mayer, of the United States District Court, decreed the company to be exempt from the payment of damages for any loss of life and property incurred in the sinking of the Lusitania, holding that the company was in no way responsible for the deed, it being the work of the Imperial German Government and its agents.

FIELDS AIDS METHODISTS

COLUMBUS, Ohio, July 19.—The Methodist Centenary, which was held here from June 26 to July 13th proved to be a great success, not only from a religious point of view, but financially. Al. G. Fields gave generously to the show and loaned his stage crew and carpenters to the Church people. His musicians were also donated. The Church people rewarded them liberally for their services, and forty of the minstrels have a goodly sum to their credit as a result of their activity in the affair.

FILM PRODUCER BREAKS DOWN

SAN FRANCISCO, July 21.—E. Pliny Craft, well-known New York motion picture producer and manager, is in a hospital here suffering from a nervous breakdown.

THELMA CARLTON

The young lady on the cover this week is Thelma Carlton, an Australian beauty with American idea of jazz dancing, who is under the direction of the Max Rogers agency. She is the main attraction at the Moulin Rouge and Bal Tabarin, where her clever dances are highly appreciated.

WIFE TESTIFIES JOLSON STRUCK AND SLAPPED HER

Also Told Court That He Swore at Her and Threatened Her—Monetary Settlement Is Reached Between Them as Case Ends

SAN FRANCISCO, July 21.—Further details of the divorce granted to Mrs. Al Jolson from the famous comedian, have been revealed here.

Although she has been his wife for twelve years, she testified, she has been with him only during brief intervals, and that always as soon as she went where he was he would fix an early date for her return. The subject of conversation to which he constantly reverted, she said, was his desire to be single, so that he could take the full advantage that accrues to a popular matinee idol. He told her over and over again, she testified, that a man in business is crazy to be married.

In August of last year, Jolson, Mrs. Jolson and her friend, Fritzie G. Angelo, left Oakland for New York, stopping for a week at Tahoe. Daily at dinner while at Tahoe and all the time until November, she said, he would begin the conversation by declaring that they should separate; that he would give her money, a home and an automobile.

This testimony was corroborated by the friend, who said it was all the comedy Jolson ever indulged in for the entertainment of his wife and her guest.

Mrs. Jolson testified that frequently during all the years he would send for her to join him. She would pack up her things, always believing this time he would be different and allow her to remain. But within a day or two he would tell her that two weeks or a month hence, fixing the date, she should return home.

Mrs. Jolson also said he swore at her, slapped and struck her, threatening to break her arm or her neck.

She told of an incident in New York, when her friend was present, when they decided to dine in their room. Jolson told her to ring for floor service. She did so.

"Say eleventh floor service," he told her. But she had already asked for just floor service.

He upraided her, declaring that she was a fool. She told him she had been ringing for floor service for weeks, without specifying the eleventh floor, and that the service was always forthcoming. Whereupon, she testified, he slapped her and grabbed her arm threatening to break it and threw her across the room.

The property settlement was made between them, allowing Mrs. Jolson $16,000 cash, her Oakland home, $4,000 worth of furnishings an automobile, her jewelry, certain Liberty Bonds previously acquired by her and whatever personal property she has in her possession.

"I do not think it is fair," she complained, when Judge St. Sure suggested that she had not received enough, "but it is all I can have."

Attorney C. E. Snook, representing Mrs. Jolson, explained that the comedian's property is all in his control, and that it does not represent real estate. If Mrs. Jolson insisted upon a more equal division, he said, Jolson would contest the jurisdiction of the California court, claiming residence elsewhere, and that under the New York law it would be difficult to accomplish any more advantageous settlement. Mrs. Jolson said she thoroughly understood the situation and that she was satisfied. She testified that Jolson was worth approximately $200,000 when she was last with him early this year, but that he claimed to have lost heavily on the races. She said that his salary is about $3,000 a week for nine months of the year.

ADOPT UNIFORM CONTRACT

Due to the fact that locals throughout the country were using forms of contracts which ran from 1 to 10 pages in length and caused them considerable trouble when adjusting differences, the General Executive Board of the International Alliance of Theatrical Stage Employes and Motion Picture Operators of the United States and Canada has decided on a standard form of contract and has notified locals to this effect.

The new form of contract takes up very little space and defines, clearly, all of the features and points necessary in a union agreement. It will be used this season. Copies of the form have been sent to locals, and they will be expected to use them this coming season.

In a bulletin sent to the organizations making the change, President Shay, of the Alliance, stated, "Practically every local of the Alliance has an individual contract different from all the others in form and phraseology and this is responsible for many difficulties and much unnecessary work, both for the local officers and for the general office and executive board."

POLACK TO FURNISH SHOWS

CHICAGO, July 21.—Irving J. Polack, director general of the Polack Brothers Twenty Big Shows and the World at Home Shows, has contracted to furnish all of the midway attractions for the big Centennial to be held at New Albany, Ind., week of September 15. This date will probably be handled by the World at Home Shows, which will provide the amusement features at the State Fair of Kentucky, to be held at Louisville week of September 8.

The World at Home Shows are now in the Middle West working toward Missouri, where they will open their fair season at the Missouri State Fair at Sedalia, August 11. Both of the Irving J. Polack organizations are railroad shows.

BRONX EXPO. ADDS FEATURES

The Bronx Exposition Amusement Park has added a new feature in the form of a satire on the prohibition bill. It is known as "Bone dry." The Monorail is also a new feature which will soon be completed. This is a one track affair built like a scenic railway and works like a gyroscope. It will be complete within two weeks. It has already been tried in France and proved successful. It will be the only one of its kind in America.

FALLOW TO PRODUCE SHOW

Sam Fallow will produce a Russian musical comedy with a cast of fifty persons at the National Wintergarden, in Houston street, on Friday, Saturday and Sunday evenings of this week. He was unable to translate the title of the show into English, therefore it is necessary to omit it. Should the show prove a success he intends keeping it in the theatre for an extended run.

RE-BUILD "TAKE IT FROM ME"

When "Take It From Me" opens in Chicago in August, it will have several new features added and some new people. Zoe Barnett replaces Vera Michelena as the vampire, and a new dancing prodigy, whose name has not been divulged, has been added to the show, which will play a week at Atlantic City, and one in Detroit prior to the Chicago run.

WEST END OPENS LABOR DAY

Max Plohn will reopen the West End Theatre, which Marcus Loew vacates on Sunday night, with a high-class motion picture program on Labor Day. Plohn intends spending $10,000 in the remodelling and decoration of the theatre. A forty-five piece symphony orchestra will be one of the features.

WANTS $4,000 MONTHLY ALIMONY

Mrs. Dorothy Gibson Brulatour last week made a motion in the Supreme Court, through her attorney, Max D. Steur, for $4,000 a month temporary alimony and $30,000 counsel fee, pending the trial of the suit for separation she has instituted against Jules A. Brulatour, the film importer.

The present Mrs. Brulatour is a divorcee and the film magnate's second wife. She was formerly Dorothy Gibson, an artist's model and motion picture actress, and also one of the survivors of the Titanic disaster.

Brulatour's first wife, from whom he obtained a divorce in the State of Kentucky several years ago, has brought an action in the Supreme Court here against the present Mrs. Brulatour and her husband, in which she alleges that the marriage was illegal, on the ground that the Kentucky divorce was improperly obtained.

Brulatour admits that the divorce he obtained in Kentucky from his first wife was not legal; in fact, he sets it up as a defense in the present Mrs. Brulatour's separation suit. Therefore, if the first Mrs. Brulatour is successful in establishing her contention, the suit will have the effect of nullifying the second marriage of her husband.

Stanchfield and Levy are Brulatour's attorneys, and Jerome, Rand and Kresel are the attorneys for the first Mrs. Brulatour.

PUTS ON COUVERT CHARGE

ATLANTIC CITY, N. J., July 19.—Cabarets in this city have instituted a couvert charge of fifty cents on each person entering. This is something new in Atlantic City, where no couvert charge has been asked heretofore. This is the outcome of Prohibition, the managers trying to make up for their loss in the sale of drinks, in this manner.

ZIEGFELD MAKING CHANGES

When Zeigfeld's new "Midnight Frolic" opens, there will be innovations on the New Amsterdam Roof. The restaurant will employ only French waiters under the direction of William Kurt, and the part of the building where the "Nine o'Clock Revue" and the "Midnight Frolic" is held will be known as "Ziegfeld's Palais Royal" and "Cafe de Paris."

HIP REHEARSALS START

Rehearsals for the Hippodrome are being held at the 71st Regiment Armory. R. H. Burnside and William Stewart are in charge of the rehearsals, which will be of six weeks' duration.

Madge —WARDE— Ethel

Just Closed with "While You Wait." Open for Musical Comedy.

Exclusive Management

Edgar Dudley, Inc.

Strand Theatre Bldg.

DOROTHY DALE ASKS SEPARATION

Mrs. Benjamin B. Dolaro, known to vaudeville before her marriage as Dorothy Dale, brought action last week in the Supreme Court for a separation from Benjamin Dolaro, an auditor. She claims he secretly obtained a divorce, and, as soon as she presented proof of his alleged misrepresentation, had it stricken from the court records.

Miss Dale also charges that her husband had a complete opium layout in his apartment and that he told her his first wife died from the effects of the drug habit. She alleges also that he compelled her to take overdoses of drugs, and that she is being treated now by a physician with the reduction method.

They lived, the papers in the case state, at 79 West Ninety-second street, until September 1, 1917, four months after their wedding. On that day, Dolaro alleges, he found one Samuel Brill in his wife's room. Brill claimed he was her uncle. After an argument, however, he left the house. Dolaro then brought suit for divorce and alienation, but, his wife says, he told her that he intended to discontinue them. They lived together until March 20 of this year, when Dolaro told her he had obtained an interlocutory decree of divorce, she says. He left her and did not return to live with her, she charges.

Miss Dale is the daughter of Jack Levy, the booking agent, and Della Fox, and, some years ago, appeared in vaudeville, probably her last appearance having been at Hammerstein's Victoria Theatre shortly before it was torn down.

GATTS OPENS N. Y. OFFICE

George M. Gatts, the Chicago producer of popular-priced shows, has opened an office in New York and will organize his shows from this point hereafter. The New York office will be run in conjunction with the Chicago office of the producer and Harry Mack has been appointed general representative here. George B. Peck will remain in charge of the Chicago office.

Gatts, during last season, had twelve shows running on the road at various times, among them being "Old Kentucky," "Daughter of the Sun" and "Revelations of a Wife," the latter show opening at the Shubert-Teller Theatre in Brooklyn the last week in June and playing to almost $5,000 on the week. The previous week a Shubert attraction played at the house to a total business of $640.

Next season, Gatts plans to have at least twelve shows running by the first of November, the casts for all of them being picked from the New York office, and all the shows opening in the East instead of in the middle West as heretofore.

OLD THEATRE RE-OPENED

SAN FRANCISCO, July 21.—For the first time since 1860 the first theatre in California, in Monterey, was thrown open for an intertainment last Friday. The performance was for the benefit of the Serbian relief.

A large portrait of Jenny Lind, who sang in the historic playhouse in the early 50's, was placed on the stage. Following the program, refreshments were served to the players in the same dressing rooms used in the early days.

IRENE CASTLE SELLS PROPERTY

Mrs. Robert F. Treman, better known as Irene Castle, has sold her former home at 120 Lexington avenue, northwest corner of Twenty-eighth street, to Harris and Maurice Mandelbaum, and also the adjoining property at 122 Lexington avenue, to which she holds title. Mrs. Treman, who now lives in Ithaca, N. Y., owned the property for a number of years.

ZIEGFIELD SIGNS ERROL

Flo Zeigfeld, Jr., has engaged Leon Errol for a new musical revue, to open in September. Errol is appearing at the Hippodrome, London, and cabled from there that he will soon sail for the United States to begin rehearsals.

Erroll was under the Zeigfeld management for seven years.

STATE INCOME TAX TO PRESENT DIFFICULT PROBLEM

Many Hard Questions Confront Comptroller's Office in Trying to Fix Amounts Due from Performers Who Work for New York Theatrical Corporations.

State Comptroller Travis has devised a number of methods to keep tract of the earnings of transient and non-resident theatrical people who obtain part of or all of their income in New York State, to enable him to collect the 1 per cent State tax which became a law on May 14 last. He will use them in collecting the State revenue.

The income tax law is imposed at graduated rates: 1 per cent on the first $10,000 of taxable income, 2 per cent on the next $40,000, and 3 per cent on taxable incomes in excess of $50,000. This is an individual tax law and does not apply to corporations, which are accountable under other legislation.

Such theatrical folks as live in the State of New York are allowed exemption as under the Federal act, of $1,000 for single persons and $2,000 for those who are married. But the non-resident theatrical person, providing he earns $1,000 or over in the State, is taxable for the full amount of his earnings, without any deductions being allowed, as are to the resident taxpayer.

One of the perplexing problems of the law with respect to non-resident theatrical persons is where a person may work in the State for one manager and, at the end of his contract, have earned $800, as he is allowed exemption on $1,000, the 1 per cent which has been held out by the theatre manager is returned to him. Then he obtains another engagement whereby he may earn $600 in a specified time, and the same course is gone through by the manager and the tax money again returned. In this way, such a performer may work for a great number of managers and earn probably $7,000 or $8,000 during the year, with all of his contracts under the taxable figure and, in all probability, avoid the payment of any tax. However, at the end of the year, when the theatrical employers submit their report of money deducted and refunded, the various reports will show the aggregate amount of the person's earnings during the year and the State department will then be compelled, if the money has not been paid, to institute procedings against the performer to recover the tax and also take means to have them punished for evading the law with respect to making payment.

This phase of the law will be submitted by Comptroller Travis to Mark Graves, head of the Comptrollers' legal department, for an opinion and to devise means whereby the income of performers can be kept track of during the calender or fiscal year. This opinion is expected shortly.

In the case of artists who maintain their residence in New York, managers will not be compelled to withhold the tax from their salaries, but they will be compelled to make a report of their earnings before March 15, 1920, and accompany this with the tax levy.

Another matter which will come up for the opinion of Mr. Graves will be the question as to whether or not a theatrical resident of New York state who does not earn his entire income in the state is taxable for that portion of his income obtained outside of New York State. As the law reads, a person may be employed by a New York concern and earn all of his income out of the State and thus be exempt from tax. But it does not cover the point of the theatrical person who may only earn a small part of his income in New York.

Owners and managers of out-of-town attractions which may be playing in New York for an extended period, whose personnel is composed of none-residents, will be compelled to get copies of the tax returns and make all deductions according to the law, and at the end of their engagement, providing it is before the end of the calendar year, make a return to the office of the State Comptroller of the money collected.

The law defines a resident as a natural person, not a transient, as a resident of the state for purposes of the income tax. Whether or not one is a transient is determined by his intentions with regard to his stay. A person who becomes a resident of the State at any time before March 15 of the next succeeding calendar year is a resident of the State for the Calendar year for the purposes of the income tax.

The tax is imposed on an alien if a resident, or upon his income if a non-resident.

According to law, a partnership is not liable to the tax, but the members of the partnership are, as individuals. The law, in effect ignores the partnership's existence as an independent entity and imposes no tax against it, but each individual member of a partnership is taxed on his share of the partnership's "net income," whether distributed or not.

Income is defined in a broad general way as all wealth which flows into a taxpayer other than as a mere return of capital. It includes "gain and profits" derived from the sale, exchange or disposition of capital assets. It is not limited to cash alone. The statute recognizes as income determining facts—items among which are inventories, accounts receivable, property exhaustion and accounts payable for expenses incurred.

Gross income is defined as meaning income in the broad sense, less such items thereof as are specifically exempted by statutory provisions.

The net income is construed as that which remains of "gross income" after subtracting the deductions allowed by law.

Taxable income is defined as that which remains of "net income" after deducting the personal exemption, if any, or the credit if any, which may be allowed by the law. Upon this the base of income tax is calculated.

With respect to the meaning gross income has on resident and non-residents the law states with reference to residents, it means income from all sources within and without the State, and, as applied to non-residents, it means income from all sources within the State only.

The gross income of a resident is construed as being the total of every item of income derived from all sources whatever except those enumerated in paragraphs "F" to "n" below, received or accrued during the taxable year for which a return is rendered, whether in cash or its equivalent. It includes gains, profits and income derived:

JOHNSON LEAVES ON TRIP

Ligon Johnson, legal adviser of the United Managers' Protective Association, left yesterday on a week's trip, during which he will visit Washington, Mansfield, Ohio, and Chicago. In Washington he will take up the matter of the admission tax and in other places will investigate several charges referring to play pirating. He will return to his office on Monday.

COPYRIGHT BILL GOES OVER

The copyright bill introduced into the Canadian Parliament at Ottawa during the present session was not reached prior to the adjournment of Parliament. It will be again introduced at the next session in the Fall and, according to Ligon Johnson, who had the bill introduced upon behalf of theatre managers and producers, will be given an early reading and possibly passed within a month's time.

MRS. NAZARRO DENIED ALIMONY

Mrs. Queenie "Happy" Nazarro's application for alimony and counsel fee pending the trial of her divorce suit against Nat Nazarro was denied last week by Justice John Ford sitting in Special Term for Motions of the Supreme Court.

Incidentally, it was learned early this week that a week ago Sunday afternoon the Nazarros, Emanuel Morganhandler, a clerk in the office of Harry Saks Hechheimer, and James W. Hickman, the clarinetist in the Nat Nazarro, Jr., act, all marched to a Bronx police station from the Royal Theatre, where the act was playing, to straighten out a little matter that arose through the attachment Nazarro secured against some property in the act the previous day.

According to Anton Siegel, attorney for Nazarro, the latter, accompanied by Morganhandler, visited the Royal Theatre that Sunday afternoon where they were to receive $400 from Mrs. Nazarro in settlement of the replevin suit brought by Nazarro. Mrs. Nazarro was to receive a bill of sale and a receipt from her husband which would have had the effect of relasing the chattels claimed from the custody of City Marshal McBride's assistant who was watching the stuff, back stage.

Nazarro signed the bill of sale and receipt which he turned over to his wife. She, in turn, handed the papers over to Hickman, and then, it is said, informed her husband that the chattels were not worth the $400 he claimed for them. She also refused to turn over the signed papers she had acquired from her husband, says Attorney Siegel, who was informed of the state of affairs at the Royal Theatre by telephone.

Siegel says he instructed Nazarro to have his wife arrested. About 7 o'clock that evening Siegel says he arrived at the Royal stage entrance and from there all the parties concerned, accompanied by a policeman, trekked to a police station on Third avenue, near 156th street.

Arrived at the police station, Siegel says, Mrs. Nazarro decided to go back to the theatre and turn over the chattels, which consisted of a trunk with some suits and costumes in it and a 'cello, and also to return the bill of sale and receipt she had acquired that afternoon. Nazarro received his chattels, and now his attorney says that in the excitement Mrs. Nazarro forget to turn over the bow to the 'cello and, in addition, the key she handed over for the trunk is the wrong one.

MARK LEVY IS MARRIED

Mark Levy, the vaudeville agent, and Ethel Sinclair, of the vaudeville team of Sinclair and Casper, were married last Wednesday. The couple early in the day obtained a marriage license at the City Hall and then proceeded to the church where the nuptials were performed. Only the immediate families of the couple were present at the cermony, after which they departed for a honeymoon in the Berkshire Hills.

The announcement of the wedding was a surprise to Levy's friends. The couple are expected to return to the city on Monday, when Mrs. Levy will again resume her vaudeville tour over the Keith Circuit. Joe Levy is managing the Mark Levy office and states that he is not paying for any congratulatory telegrams.

FIND STOLEN GOWNS WITH SHOW

ARDMORE, Pa., July 21.—Expensive imported gowns and dresses stolen from the home of John B. Blatz, and formerly the property of Mrs. Blatz, have been found by the police in the wardrobe of the "Sandy Burns Opera Company," a negro troupe playing at a city theatre. Audiences at that playhouse have admired Mrs. Blatz's gowns during the last few weeks displayed upon the forms of show girls.

The locating of Mrs. Blatz's gowns is an after math of the rounding up of five alleged negro thieves by the Lower Merion police in connection with the robberies from temporarily vacant homes. Capt. Donaghy located Mrs. Blatz's dresses and found that one of the colored men sold them to the manager of the opera troupe for $10 apiece.

DATES AHEAD

Friars Outing—July 25.
"A Voice in the Dark"—A. H. Woods, opens Republic Theatre, July 28.
"The Golden Age"—George C. Tyler, opens Washington, July 28.
"Oh, What a Girl"—Shuberts, opens Shubert Theatre, July 28.
"See Saw"—Henry W. Savage, opens Boston, Aug. 2.
"Not To-night, Jasephine"—A. H. Woods, opens Atlantic City, Aug. 4.
"Chu Chin Chow" (2nd Edition)—Comstock and Gest, opens Century Theatre, Aug. 4.
"Buddies"—Selwyn and Company, opens Stamford, Aug. 4.
"The Challenge"—Selwyn and Company, opens Asbury Park, Aug. 4, Eltinge Theatre, N. Y., Sept. 1.
"Breakfast in Bed"—A. H. Woods, opens Stamford, Aug. 8.
"Too Many Husbands"—A. H. Woods, opens Hudson Theatre, Aug. 11.
"Nell O'Brien's Minstrels"—Opens Poughkeepsie, Aug. 11.
"A Pearl of Great Price"—A. H. Woods, Stamford, Conn., Aug. 12.
"The Challenge"—Selwyn and Company, opens Selwyn Theatre, Aug. 11.
"Buddies"—Selwyn and Company, opens Boston, Aug. 12.
"Adam and Eva"—Comstock and Gest, opens Longacre, N. Y., Aug. 18.
"The Bashful Hero"—A. H. Woods, opens Bijou Theatre, Aug. 25.
"Look Who's Here"—Max Spiegel, opens Washington, Aug. 24.
"Little Love Birds"—A. H. Woods, opens Atlantic City, Aug. 25.
"Just a Minute"—John Cort, opens Atlantic City, Aug. 26.
"Lady Tony"—A. H. Woods, opens Stamford, Conn., Aug. 29.
"My Lady Friends"—H. H. Frazee, opens Pittsburgh, Labor Day.
Friar's Special Meeting—Sept. 5.
"The Girl in the Stage Box"—A. H. Woods, opens Waschington, Sept. 7.
"The Great Illusion"—A. H. Woods, opens Booth Theatre, Sept. 8.
"The Little Whooper"—Abe Levy, opens Atlantic City, Sept. 15.
"Seven Miles to Arden"Oliver Morosco, opens Little Theatre, Oct. 1.
Southern and Marlow open in "Twelfth Nnght," at 44th Street Theatre, Oct. 5.
"The Luck of the Navy"—Comstock and Gest, opens Manhattan Opera House, Oct. 6.
"The Unknown Woman"—A. H. Woods, opens Washington, Oct. 6.
Society of American Singers, William Wade Hinshaw, opens Park Theatre, Oct. 13.
"Aphrodite"—Comstock and Gest, opens Century Theatre, Nov. 1.
Chicago Opera Company, opens Chicago, Nov. 18.

BANVARDS TOURING ASIA

SAN FRANCISCO, July 19.—News has reached here of the Banvard's American Musical Comedy Company, organized in this city a few months ago.

The company has just completed a successful engagement in Hongkong and Manila and will now start on a tour of Siberia. On completing their engagements there they will tour through Straits Settlements and Siam, from there to Java and are booked in Calcutta and Bombay for November and December. They have been offered forty weeks for South Africa on finishing their tour.

The roster of the company includes: W. R. Banvard, proprietor; W. Horley, business manager; Richard Wilbur, advance; Willis West, stage producer and comedian; Peter Heaton, musical director; Robert Ryles, stage manager; Roy Haig, assistant stage manager; Frank Claremont, master mechanic; Bob Franklin, electrician; Madame Elain, wardrobe mistress. Scenery by Alexander and Newby of San Francisco; electrical effects by George Buchanon & Co., of Chicago; costumes by Emil Clarke and Madame Keeder of San Francisco.

Included in the company are Ruby Franklin, Hazel Boyd, Pearl Jardiner, Myrtle Dingwall and eight chorus girls.

WOOD SIGNS NEW AUTHOR

Ralph E. Dyer, author of "A Voice in the Dark," which will have its premiere at the Republic Theatre on Monday night, has signed a contract with A. H. Woods whereby he will give the latter the producing rights to all of his plays for five years. He is now writing a new melodrama which Woods will produce in November.

THREE GREGORYS CHANGE NAME

The Three Gregorys, hoop rollers and novelty jugglers, have changed their name to the Esther Virginia Troupe because of another act which does the same style of work, using Frank L. Gregory Troupe on its billing.

DRASTIC CENSORSHIP PLANS BEFORE GEORGIA LEGISLATURE

Under New Law, No Performance Can Be Given Without of Board of Censors and Fines Shall Be Imposed for Each Violation of Statutes

ATLANTA, Ga., July 21.—Dissatisfied with the present standard of morals of the state of Georgia, one of her legislative reformers has introduced a bill into the General Assembly which, if made a law, will virtually kill theatricals in the state. Under the proposed law there will be appointed a board of three censors who will hold office for a period of six years, and will have absolute, decisive powers for censorship.

The bill also provides for the censorship of every kind of amusement enterprise now in existence and, not satisfied with the censoring of the shows themselves, the law would make it necessary for the billing, programming and advertising of performances to be in line with the censors' conceptions of morality.

The bill provides that the censors be given absolute power to say what is cruel, obscene or injurious to the morals of the public and shall have power to arrest offenders who, upon conviction, shall be punished according to the state penal code dealing with misdemeanors. All theatrical, vaudeville, circus, carnival or moving picture performances shall be censored and approved by the board and a certificate of approval given before they can be shown. Should any member of the board, in his official capacity, desire to witness a performance, he shall be admitted free, and, if he should find that the performance, in his opinion, is debasing, he has the power to order the performance stopped and have the person giving the performance arrested. Each performance at which an uncensored or unapproved performance is given will be considered a separate offense, according to the new law.

Provision is made for the licensing of performance and the board is to collect fees for its services in telling the theatre men what is right or wrong in the state of Georgia.

The fees will be $2 for each reel, whether the original or a copy, that is censored, and $10 for each program or synopsis examined, and $1 for each performance of theatrical, carnival, circus or moving picture entertainments that have been approved.

Of course, this attempt to muzzle and bleed the show business will not be taken with a grain of salt and already a determined fight has been begun by the United Managers Protective Association and the National Association of the Motion Picture Industry, and the two organizations have hopes of defeating the bill which is easily the most drastic and nonsensical of all attempts to muzzle the theatrical business.

WILL PRESENT "GONDOLIERS"

SAN FRANCISCO, July 19.—Rehearsals are being held for the production of Gilbert and Sullivan's "The Gondoliers," under the direction of Frederick Shliier. The date is July 30th on Lake Merritt, Oakland, for the benefit of the Community Placement Bureau and the American Legion.

Norman Edwards, of the staff of the California School of Fine Arts, will have charge of the settings, properties, costumes and lighting, which is planned to surpass in artistic finish any production yet attempted on the Pacific Coast. George Lask will be stage director and Colonel H. M. Smitten consulting engineer.

The cast includes Mme. Stella Jellica, Robert Battison, Harry Parry. The minor roles and the chorus are recruited from the membership of the "California Singers." Miss Lenora Peters and Miss Ruth Stryker will be the solo dancers.

"CIVILIAN CLOTHES" REHEARSING

The New York company of "Civilian Clothes," which Oliver Morosco will present here, opens in Atlantic City on August 11. Thurston Hall, who created the chief male role when the piece was given its tryout in Los Angeles, will be in the role in the New York production. Marion Van Tyne will also play her original role, and Olive Tell will play the chief feminine role, while Isabe Irving will also be in the cast.

REMODEL MANCHESTER HOUSE

MANCHESTER, Mass., July 18.—The Auditorium Theatre, one of the oldest entertainment houses here, will be completely remodeled in the interior, Victor Charas, the manager, announced last week. He said that $20,000 is intended for expenditure, which will make the theatre one of the most luxurious in town.

ELECTRICITY FAILS; NO SHOWS

WASHINGTON, D. C., July 21.—Due to the sudden failure of the power system of the city tonight the electric lights were cut off, and all theatres in the city had to close till repairs could be made. The trouble was caused by a short circuit brought about by the presence of water in a conduit.

"FIFTY-FIFTY" CAST PICKED

The Scibilia Theatrical Company has selected the cast for "Fifty-fifty, Ltd.," which will go into rehearsal on July 28. The play will open out of town and, after a few weeks on the road will come to Broadway.

Herbert Corthell, John Slavin, Lynn Pratt, Barrett Greenwood, Theodore J. Hamerstein, William Lenox, Jean Newcombe, Zella Rambeau, Florence Reutti, Helen Gunther, Norma Hark, Margaret Michael, Grant and Wing and Bird and Bernard will be seen in the cast.

The play is an adaptation of William Gillette's comedy of ten years ago, "All the Comforts of Home." The lyrics and music were written by Leon De Costa. Mabel A. Buell designed the stage setting.

"VOICE IN DARK" OPENS MONDAY

A. H. Woods will present "A Voice in the Dark," by Ralph E. Dyar, at the Republic Theatre, next Monday evening, July 28. The play opened last Spring out of town and was afterward rewritten by Willard Mack.

It was then taken to Boston, where it played for a while and, on the close of its run, Mack again went over it and rewrote it. The cast includes: Olive Wyndham, William Boyd, William B. Mack, Anne Sutherland, Frank Monroe, Arleen Hackett, Florine Arnold, Georgia Lee Hall, Stewart E. Wilson and Richard Gordon.

PLAYERS AT NANTUCKET

NANTUCKET, Mass., July 17.—Each year the number of stage people who spend the hot months here is increasing. Among the many celebrities now here are Mary Mannering, Frank McKee, Mr. and Mrs. Robert Hilliard, Bertha Galland, Wm. H. Thompson, Mr. and Mrs. James Crane, Alice Brady and Kenneth Webb.

"SEVEN DAYS LEAVE" OPENING SET

Norman Stein will manage Sanger & Jordan's "Seven Days' Leave" Co., which opens its tour August 4 at Yarmouth, Nova Scotia. Lillian Lee Anderson and Waller Sherwin will portray the leading roles in the show. Louis Miles is business manager of the company.

WANT FILM STOCKS BACK

CHICAGO, Ill., July 19.—E. E. Siler, broker, is being sought by the local police on a warrant charging him with defrauding Theo. F. Brett out of $9,000. Brett is a partner in the firm of Brett and Lenham, real estate dealers. He alleges Siler failed to account for the proceeds of some 200 shares of stock in "The Birth of a Race" film, given to him to sell.

Detectives went to Siler's home on Cornell avenue, but were informed that he had moved and his whereabouts were unknown. Brett stated that the last he heard of Siler he was in Indianapolis.

ENGLAND AFTER DEMPSEY

LONDON, Eng., July 17.—George McDonald will sail shortly for America, where he will represent C. B. Cochran, and will try to induce Heavyweight Champion Dempsey to meet the winner of the Beckett-Carpentier go. It is understood, Dempsey will receive something like $125,000 for his end. The fight is to be staged in London.

SAFETY CURTAIN STOPS SHOW

LONDON, Eng., July 17.—The show at the Empire Theatre, Southend, was held up last week, by the refusal of the safety curtain to work. The curtain had been lowered after one of the acts, and would not go up again. The audience had to be sent home.

AISTON CHOOSES OPENING PLAY

KANSAS CITY, Mo., July 21.—The opening of the Auditorium, this city, with a popular stock company, on August 30, will bring to the stock patrons of this city "Broken Threads" as the initial offering of the company. The play will be produced under the direction of James Castle.

CLOSE IN SEATTLE

SEATTLE, July 18.—The Wilkes Players will close their fourth year here on Saturday night. They will re-open August 31. Grace Huff, leading lady, will not return with them on the re-opening, as she has accepted a vaudeville engagement and will begin her tour at once.

SHUBERTS SIGN CABARET SINGER

Marie Wells, a Chicago girl who has been singing leads in Edward Beck's "Revue of Revues" at the Marigold Gardens, has been signed by the Shuberts for five years and, in September, will take up her part with one of Shubert's leading musical comedy outputs.

AXEL HANSLAG

Star of the Great Northern Film Company of Denmark, who is now seeking an American engagement. He is under the management of William Sheridan, 1547 Broadway, while in this country.

TINNEY TO REPLACE WYNN

Frank Tinney will appear in the role formerly played by Ed. Wynn in Arthur Hammerstein's musical comedy "Sometime" when that attraction opens at the Garrick Theatre, Chicago, Aug. 24.

Wynn, who was with the show last season, is now with the Shubert "Gaities of 1919" and will probably remain with it during its New York engagement. He was under contract to the Shuberts but was loaned to Hammerstein at the time he produced "Sometime," for three years.

Tinney will play his role in the show in white face and will receive $1,250 a week for his services. Wynn only obtained $800 a week from Hammerstein.

The reason Wynn is going to remain where he is at present is because the negotiations pending between himself ald Arthur Hammerstein, producer of "Some Time," fell through. Wynn, it is reported, wanted the following considerations to prevail if he was to sign up with Hammerstein for next season: 10 per cent of the weekly gross of "Some Time" as long as he headed the show's cast, a guarantee that his salary would not fall below $1,000 a week and, in addition, a weekly bonus of $50 on each road company of "Some Time" that Hammerstein sent out, two of the latter being contemplated for next season.

Hammerstein admitted the importance of Wynn in "Some Time," but, nevertheless, turned down the comedian's terms. Mae West will also be absent from "Some Time" next season, she having arranged a vaudeville tour.

Billy Kent and Arthur Hammerstein have also settled their differences, it was learned last week, and the injunction suit brought by Hammerstein against Kent to prevent him from appearing next season under the management of Max Hart or in Shubert productions, will probably be withdrawn.

Under the terms of the amicable settlement, Kent, who quit the cast of Hammerstein's show "Somebody's Sweetheart" in a huff several months ago and placed himself under the management of Max Hart, now appearing in the Shubert "Gaieties," will return under Hammerstein's management next season and appear in one of the latter's musical productions. He will receive a salary of $500 from Hammerstein, which weekly stipened is almost double what he received while appearing in "Somebody's Sweetheart."

JOINS "HONEYMOON TOWN"

Will Singer, manager of the Princess Theatre out in Chicago, has been appointed business manager of the "Honeymoon Town" production, playing the La Salle Theatre. Helen Bolton, one of the leading women in the production, leaves this week, having accepted an offer in the East. Anna Mae Bell, will probably succeed her.

Boyle Woolfolk is undecided as to whether he will send other companies of "Honeymoon Town" on the road or not. The Chicago production is doing around $7,000 per week.

SELECT FIRST STORY

The first of a series of stories by Robert W. Chambers to be selected by A. F. Fisher Features, Inc., for production is "The Shining Band."

Grace Darling and Sally Crute will play the leading feminine roles, while Marc McDermott, Ramsey Wallace, John L. Shine and Gustav von Seyffertitz will play opposite in the principal male parts.

OPEN AUGUST 11

The "Bon Tons" will play three days at Newburgh commencing August 11 and the "Million Dollar Dolls" three days at Poughkeepsie commencing the same date. Both shows will lay off the following week, making the jump to their regular opening point.

"LIBERTY GIRLS" SET OPENING

The "Liberty Girls" will open at the Orpheum, Paterson, on Saturday night, Aug. 9, and play there all the following week.

VAUDEVILLE

LIGHTS START CRUISE ON MONDAY

TINNEY TO BE "SKIPPER"

The Lights annual theatrical cruise will get under way with "Skipper" Frank Tinney at the helm next Monday night, at the Counihan and Shannon Theatre in Plainfield, N. J.

Tinney, who has been engaged in gathering the navigators for the cruise this year, has assembled an aggregation of talent which will be a surprise to the patrons of the theatres which they will anchor at during the cruise. He would not divulge the nature of the entertainment and would give no idea as to whether it would be an all specialty or a travesty with an afterpiece and vaudeville specialties blended in.

It is likely that Van and Schenck, Jim Diamond, Tommy Dugan, J. C. Morton, Bert Kalmer, Paul Morton and a number of other prominent Lights will accompany the "Skipper" and his crew and appear at the performance which will be held in the Astor Theatre on Sunday evening, August 3.

Other ports to be visited besides New York and Plainfield are: Freeport, July 29; Perth Amboy, July 30; Bay Shore, July 31; Camp Mills, August 1; Far Rockaway, August 2, and Red Bank, where the cruise will terminate on August 4.

N. E. Manwaring will be in charge of the booking of passage and other business arrangements of the cruise. The proceeds will be consigned to the Lights sinking fund.

BLOSSOM SEELEY OUT OF BILL

Blossom Seeley, billed to headline at the Royal this week, is out of the bill owing to illness. Gus Edwards, assisted by Beatrice Curtiss and Alice Furness, is filling in. Vincent O'Donnell is not with him, as they were called at the last minute and O'Donnell, who is vacationing at Lake George, may join him later in the week.

ACT IS WITHDRAWN

CHICAGO, Ill., July 21.—The vaudeville act, "Glorianna," headed by Olga DeBaugh and sponsored by Frank Q. Doyle, has been withdrawn and will be rewritten and produced again at a later date. The act appeared at McVickers recently and made a good impression, but parts of it were a bit rough. It is planned to have it ready for fall bookings.

OPEN NEW ACT IN CHICAGO

CHICAGO, Ill., July 19.—Van Allen and Brown opened their new vaudeville offering, "On the Links," last week. The act proved a snappy affair and is being considered for a routing throughout the Middle West.

PEPPLE HAS NINE ACTS

CHICAGO, Ill., July 19.—T. Dwight Pepple will have nine vaudeville attractions ready for booking late in August. Mr. Pepple will offer some in conjunction with Will J. Harris and the rest individually.

ASHLEY & SKIPPER TO SPLIT

The Vaudeville act of Ashley and Skipper is to dissolve after two weeks. Skipper is to rejoin his wife and present the old Skipper and Kastrup offering.

ACT IS RE-NAMED

CHICAGO, Ill., July 19.—Burke and Burke have decided to rename their vaudeville act and in the future will be known as Burke and English.

PLAN NEW BOOKING OFFICE

A new vaudeville booking exchange, with Ray Owens and W. E. Sprague, as associates, is contemplated. Owens was formerly general manager for the Frank Keeney enterprises, and Sprague is in charge of the Gordon chain of vaudeville houses in New England. It is said that the new concern will have 9½ weeks of time to begin with, and will shortly be able to offer twenty weeks.

The Gordon houses are now being booked through the Sheedy agency, and it is expected that when the new concern commences operation it will have these houses on their books. It is calculated that other houses they will furnish with acts will be located in Washington, Baltimore, Trenton and Philadelphia.

NEW FIRM ORGANIZED

The Motion Picture Producing Company of America is the name of a newly formed company which will produce two-reel comedies. The corporation will start work immediately in the Becker Studio on Long Island. It is capitalized at $500,000 and will release its product under the name of King Kole Comedies. Sammy Burns, comedian and author, will direct and be featured in them.

Walter L. Johnson, formerly of Triangle, and Earl H. Hopkins, are the heads of the company. They have purchased property 100 by 170 feet at Thirty-seventh street and Clarkson avenue, Brooklyn, where they will direct a studio and plant for the company's productions.

BROWN TO WALK ON WATER

AUBURN, N. Y., July 21.—This sounds muchly like the ravings of one who believes himself to be a re-incarnation of the Savior, for it is the tale of a man who claims he is going to walk on water.

George N. Brown has perfected a device whereby the believes he will be able to walk on water. The device has the approval of the Finger Lakes Association, made up of 12 townships in central New York. It is Brown's intention to walk the length of any of the Finger Lakes without a stop, by means of his contrivance, provided the water is calm. We shall see.

LOOKS FOR EARLY ROUTINGS

CHICAGO, Ill., July 19.—All indications point to early routing this season. Ten percenters holding a long list of Eastern attractions are already busily engaged presenting their attractions to the various bookers of the Orpheum, Interstate, Western Vaudeville Managers' Association and United Booking Office bookers. Routes are being arranged and contracts are being issued. The regular booking meetings will be held starting late next week, when all acts and attractions will come up for consideration.

MOSS OFFICES MOVE

The B. S. Moss enterprises last Saturday vacated their offices in the Godfrey Building and moved to 110 West Forty-second Street, where they occupy the quarters of the Realarts Film Company, which has taken their former quarters. No notice had been given of the move and, as a result, persons having business with the Moss offices called at the old headquarters and had to be advised of the change of address by the new tenants.

IZETTA GETS ROUTE

CHICAGO, Ill., July 19.—A route over the Western Vaudeville Managers' Association and United Booking Office circuits has been arranged for Izetta through the offices of Harry Spingold. She will open September 1, having cancelled her English bookings.

MILES CHANGES POLICY

CLEVELAND, Ohio, July 21.—The Miles Theatre, now a part of the Pantages Circuit, has changed its policy of four shows a day to a three-a-day schedule.

'SPOTS' MUST BE OPERATED BY UNION MEN

I. A. T. S. E. MAKES OTHER RULES

The International Alliance of Theatrical Stage Employes last week issued several new regulations which are to be observed in vaudeville theatres this season by members of their organization.

Any musical tab show requiring one hour or less for presentation shall be considered a vaudeville act; those requiring more than one hour shall be considered a traveling production and a member of the Alliance shall be employed under official contract covering each and every department by such an attraction.

Any vaudeville act carrying stereopticons, spot, flood or effect lamps (such as waterfall, fire, cloud, lightning, etc.), or sufficient other electrical apparatus, shall be required to engage a member of the Alliance under official road contract to care for and operate same.

Vaudeville acts that are carrying tack-on or tie-on trunk scenery in excess of eight pieces will be required to engage a member of the Alliance under official road contract to care for and hang it. Any vaudeville act carrying less than eight pieces of tack-on or tie-on scenery shall not be required to carry a member of the Alliance, except when such pieces are carried in conjunction with other scenery, properties or electrical effects, in which case they shall be governed by certain sections of the Alliance by-laws.

Members traveling with vaudeville acts under official road contract must confine their services to the act covered by their contract, but this shall not be construed as prohibiting them from working in more than one department of the same act, providing the act does not, in accordance with the law, require more than one man.

ORPHEUM ROUTES ARE SLOW

Routes for acts playing the Orpheum Circuit have not been as plentiful this season as in the past. Up to the present time ten headline acts have been tentatively figured upon and two were practically set, but word came from the Chicago offices last week that these two were not to open on the chosen date.

REEVES TO PLAY 5 DAYS ONLY

Billy Reeves and company, at the Palace this week, will conclude their engagement at the house on Friday evening so as to enable them to sail for England on Saturday. Reeves will make a tour of the English music halls which he has not played in a number of years.

RUTH ST. DENIS TO SPEAK LINES

SAN FRANCISCO, Cal., July 21.—Ruth St. Denis, the dancer, is to appear again in a spoken drama, when she will be seen in "Miriam Sister of Moses" which has been written for her by Constance. Armfield. Ted Shaw is to play the part of Moses.

HOEY AND LEE SPLIT

Hoey and Lee, who have appeared as partners in vaudeville and productions for nineteen years, dissolved last week. Lee will probably be seen in a musical production and Charlie Hoey has not announced his future plans as yet.

WESTON AND MORRIS SPLIT

The vaudeville team of Weston and Morris split after playing the American last week.

VON TILZER PUT ON GOOD SHOW

Harry Von Tilzer had the coveted honor of being "Skipper" of the show at the Lights Club house in Freeport last Saturday night. Despite the rain, the clubhouse was filled to capacity by eager members and friends, who desired to see the dedication of the new stage which had been built for the occasion.

The show opened with Von Tilzer putting on a singing and dancing specialty, assisted by Edna Nickerson, "Babe" Beban and Dotty Dimples. Then Billy Kerr, Mme. Chilson Ohrman, Frank Fay, Freda Leonard, Frank Tinney and Tom Dugan, put on a musical travesty entitled "The Broadway Swell and the Bowery Bum." This proved to be the hit of the evening.

Then along came Sammy White, Van and Schenck and Sophie Tucker, assisted by Frank Westphal, in specialties, which were followed by an afterpiece called "The Trial of the Kaiser."

Arthur Deagon was elected the "goat" and portrayed the unpopular role of "Wilhelm." He sure got his, for it was an Irish justice affair, and Tommy Dugan, as judge, destroyed more than a dozen bladders on his cranium. Eddie Carr and Monroe Silver acted as associate justices and helped Dugan in the "dirty work."

Bert Kalmer had the honor of being prosecuting attorney, and Jim Diamond and Harry Sullivan acted as court policemen. The jury, which sentenced the "kaiser" to his horrible fate was composed of Dr. Halpin, J. B. Isaac, N. E. Manwaring and Nathan Schless.

Next Saturday night Al Von Tilzer will be the "Skipper," and he promises that his show will surpass that of his brother.

BERT LA MONT SAILS

Bert Lamont will sail for London Saturday of this week to supervise the three years' British booking he has arranged for his "Cowboy Minstrels" act which opens at the Palladium July 28. He has also been commissioned by more than a score of vaudeville performers to arrange British theatrical engagements for them. The following is a list of performers desirous of appearing in London who have commissioned him to arrange engagements for them there:

Sophie Tucker, Henry Lewis, Eddie Cantor, Milo, Walker and Texas, "Cheyenne Days," O'Donnell and Blair, Toney and Norman, Al Herman, Shattuck and O'Neill, William Dooley, Three Sullys, Ernest Evans and Girls, "Senator" Francis Murphy, Farrell, Taylor and Company, Burns and Frabito, Morris and Campbell, Dolly and Calame, Arthur Deagon, Wilson Brothers, Lazar and Dale, Melani Five, Chief Tendehoe, Zelaya, Murray Bennett, Bart Howard, Freddy Allen, Gaynell and Mack, Corinne Tilton, Wilkins and Wilkins, Howard Sisters, LaFrance and Kennedy, Bobby Henshaw, Ben Smith, Miller and Lyle, Patsy Doyle, The Rozellas, Tabor and Green.

In addition to these acts, LaMont will try to dispose of the following of his own acts in London.

"Valley of the Moon," Turkish Bath Frolics," "Chinese Frolics," "The New Doctor," Charles Thomas Martin, "World in Marmony," Chief White Beaver, Billy Hart and Circus Girls, "Speed Mechanics," "Hogan's Alley," "Beach at Waikiki" and the Montana Five.

GOING ON VACATION

Henry Chesterfield, secretary of the N. V. A., leaves on Friday for a two weeks' vacation on his farm near Kalamazoo, Mich. President Edward Davis will "sit in" for Chesterfield during his absence.

N. V. A. TO PLAY SATURDAY

The National Vaudeville Artists' Baseball team will cross bats next Saturday afternoon at Isham Field with the Loew-Variety nine. The game is scheduled to start at 2:30 p. m.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued on pages 27, 28, 30)

PALACE

For real unadulterated entertainment and a succession of solid hits, the Palace bill, this week, will long be remembered.

The pictures opened and were followed by the Three Kitaro Brothers, who offered a risley act that contained a world of hazardous body juggling and a good supply of snappy balancing. The understander is slightly built and tosses his mounter, who outweighs the bottom man by several pounds, in a fashion that brought much applause when they finished.

Regal and Moore opened with a travesty on a vaudeville show which led them to the big punch of the act, wherein one turns a half somersault and is caught by the feet of the other. These boys scored only in the acrobatic portion, as the talk contained little or no humor. With a good line of "gags" augmented by their ability to perform wonderful acrobatic feats, they would find a spot further on the bills an easy one. They did extremely well in number two position.

Billy Reeves followed two tumbling acts, but this did not hinder the champion of comedy falls from heaping up enough laughs to entitle him to one of the hits of the show. Reeves' "souse" is universally known, and it is doubtful whether he ever gave a better performance than on this occasion. Dolly Lewis and C. Carroll Clucas assisted him in the playlet and did well.

Klein Brothers came and conquered on their first visit, and it is not unwise to state that they will play the house several times each season, as their comedy caused howls of laughter. All their gags and songs were expertly delivered. Al Klein is a comedian who knows the art of putting a punch into his material, and Harry is a corking "straight." After doing two encores, they sang a comedy number that sent them off to a gigantic hit.

Charles King appeared attired in full-dress, and looked like a million dollars. It was necessary for the orchestra to play the vamp of his first number several times before he could sing, as the applause that greeted the fashion plate lasted almost a minute. The act, in which he is supported by Una Fleming, Lucille Chalfonte, Aileen Poe and Marie Hollywell, is undoubtedly one of the best offerings that has appeared in a long while. The scenery **is gorgeous as to color, black and silver predominating, and the novelty method of introducing the girls is the work of a master-mind. King does not leave the** stage during the twenty-eight minutes the act is on view, and not alone does he dance and sing with each member of the company, but he displays a sense of humor and histrionic ability that he failed to reveal in any of his other acts.

"Dream Stars," by Hazard Short, is the title of this beautiful creation, and it will be a long time before another producer can present anything as fascinating. Lawrence Schwab is sponsor for the act and, as this is his first attempt, he surely should be encouraged.

Toto appeared after intermission, and lived up to his billing of "The World's Greatest Clown." As a contortonist he is a wonder. Several new bits have been added since his last Palace showing. He scored a deserved hit.

Frisco, with Lauretta McDermott and a jazz band of six musicians, was well received. The band played well. Frisco is depending too much on horse play to get over. One of the "plants" was so boisterous that the spectators seated about him resented his effusions.

Ben Welch delivered a monologue and other "bits" that are as old as the hills, but managed to get a few laughs.

Albertina Rasch and a company of splendid dancers and musicians closed the show. **Miss Rasch is a marvelous toe dancer and her company is well selected. Although the hour was late, the act scored heavily.** J. D.

ORPHEUM

The Briants, in a tumbling classic entitled "The Dream of the Moving Man," opened the show. The smaller of the men does all of the work, the other acting as a sort of property man. The way the little fellow is tossed around and dropped kept the audience wondering if he really were alive. It was a wonderful piece of work. They scored a large hit.

George and Paul Hickman, in a black-face, came after them. They did fairly well, despite the inability of the audience to hear. Apparently, the acoustics had gone on a strike, for all through the show it was difficult to hear what was being said or sung. However, what these boys need is a little newer, livelier material, which should help them do much better than they are doing now. They were given a fairly good reception.

Burt Earle and His Girls have a jazz music act that is full of sound, and that, no doubt, appeals to the average vaudeville fan, but sometimes, one strikes an audience that really knows what music is. What Earle needs most is a little more real music and a little less noise.

Harry Delf either did not speak loud enough, or else it was the fault of the acoustics again, for half of his gags did not get beyond the first fifteen rows and the folk above the ground floor could hardly hear him at all. He is a very clever dancer and a good comedian, of that there is no question and, despite the setback, he scored a big hit and had to take two encores. His dancing was especially liked. He is billed as being assisted by a Miss Franklyn, but no such person was in evidence on Monday.

Lucille Cavanagh, assisted by Wheeler Wadsworth, Mel Craig and William D. Taylor, offered her dancing act and won a hit. Miss Cavanagh certainly has her own conception of dancing, we must say. The act opens with a selection by Wadsworth and the violinist. Taylor then sings a number in which he longs for a girl and then Miss Cavanagh enters. She is his ideal. She then does a neat little bit of stepping.

Her next is an Indian number, for which she evidently is using her own model. This is followed by a double number by Wadsworth and Craig. A rag-doll dance follows, after which all four do a few steps. For an encore, Miss Cavanagh and Craig imitated Frisco in his "shimmy" dance.

After intermission, "Topics of the Day" gave the folks a few laughs.

The Lightner Girls and Alexander came after intermission and kept things going for a few minutes. Winnie had the folks laughing throughout at her antics. She uses her face to good advantage in getting laughs, for she distorts it into the most incongruous shapes imaginable. They sang several songs, which the audience liked and kidded around a bit. Alexander gave an imitation or two on the cornet. They closed with a song and made a real hit.

Mme. Chilson Ohrman possesses a voice that resembles a rivulet, for it just trickles out. She is accompanied by a Chinese pianist. Her first selection is a semi-operatic number, followed by some vocal acrobatics. While she is making a change of costume, her pianist plays a solo. She then sings a number of the popular ballad type. She was forced to take an encore.

Bob Hall didn't seem to mind closing the show, for he started right in and soon had things his own sweet way. He held them in till the last bow and that is going some. He sang and joked his way into a large hit.

The Pathe news closed the show. S. K.

RIVERSIDE

Laura and Billy Dreyer, in a neatly costumed, well staged and nicely executed routine of dances opened the show and did excellently.

Herbert Ashley and George Skipper are presenting the old Ashley and Allman act, and in the second position did finely with some material which depended far more upon the ability of the performers than its intrinsic worth. Skipper makes an excellent partner for Ashley, possesses a pleasing light tenor voice and rendered a number of songs with telling effect.

Greene and Parker started the comedy section of the bill off in excellent shape with their "At the Depot" sketch. Greene is a clever black-face comedian, and Miss Parker, in light brown make-up, supported him finely. Some well put over songs put the act solidly in the hit class.

Ethel Davis and Freddie Rich, in a singing and piano playing act, from the moment of their entrance displayed all the characteristics of the small-time or cabaret performer. Rich swaggered up to the instrument and played Miss Davis accompaniments in a manner which suggested that his idea of accompanying was to draw all possible attention to himself rather than to support the singer. Miss Davis' voice is mediocre and her repertoire about the same. She opened with a Dixie song and followed with a number about French talk. While she was making a costume change, Rich played a short solo in which he successfully demonstrated that if the keys of a piano are struck with sufficient force a loud and unmusical tone will follow. Miss Davis then sang something about "Pa Pa," with a suggestion of a shimmy dance accompanying her vocal efforts, and then a "What Was Husband Dreaming About" number, closing with a song which had to do with the dance of the olden days. Style, class, finish, rehearsing, all are needed in this act to make of it a successful big time offering.

Eddie Foy and the kids, in their "Slumwhere in New York," closed the first part and received their usual big applause. Foy is taking things very easy in the act, letting the children do the big portion of the work and, as they work with speed, snap and evident pleasure, the offering is a fine bit of entertainment.

"Topics of the Day" opened after intermission, and the film reproduction of one of the interesting departments of the "Literary Digest" aroused the usual amount of interest. Irving Fisher, late of the Nora Bayes show "Ladies First," made his New York debut as a single singing entertainer. His performance will be further reviewed under "New Acts."

Sylvia Jason, who dresses to look like Francis White, and William Haig who, with no effort at all, closely resembles Harry Carroll, did well with their "Book of Vaudeville" offering. The act is a collection of songs and dances, and the "book" is the little thread upon which they are strung. According to the story, the book tells what is necessary to do in order to succeed in vaudeville. Its chapters are read and its suggestions as to just what to do are followed and the entertainment proceeds. One or two of the songs and dances are good, and the burlesque grand opera and song and dance team bits are good. The vaudeville book, however, is a little faulty. There appears to be no chapter on brevity, and that is important in vaudeville as well as in other places. This omission on the part of the "book" should be remedied, and at least a paragraph on the subject inserted. This, if followed, would shorten the act up quite a bit and that is just what it needs.

Bert Fitzgibbon closed the show and did remarkably well. W. V.

ROYAL

The News Reel, which generally starts the show, was shifted down to the last spot and the vaudeville started immediately after the orchestra's overture, which, by the way, is entitled "Clipper."

The Curzon Sisters have added a little of what is supposed to be dancing in between their iron-jaw routine numbers. Undoubtedly, the girls put the dancing in to rest their jaws, for the stepping gets them nothing and means as much. Their feats in mid-air are all excellently done.

Mabelle Sherman and Arthur Utry found the second spot easy going and took an encore with their song and patter skit, which they call, "Cupid Used a Whip." They make a neat appearing couple in riding habit and possess good personalities. Miss Sherman has a good voice, and Utry, also, sang well, although his voice was rough in a few places. A dramatic recitation to a horse, by Utry, pleased, although there is really nothing out of the ordinary to it. Miss Sherman would do well to tone down her laugh, as it is too artificial to be convincing.

Jim the Jazz King, a bear, did a bear of an act and scored one of the big hands of the bill. He opens on skates and walks around stage with them on two legs. He then gave an impersonation of Charles Chaplin walking. His next was to dance "Turkey in the Straw" and do a Spanish Fandango. After some military work and some wrestling with a "plant" who came up from the audience, he did a shimmey that will make Loretta McDermott envious when she sees it. The dance sent the act off amid roars of laughter and a shower of applause.

J. C. Nugent dragged through most of his monologue, partly due to the fact that the majority of his gags were "above the audience" and also because the monologue has some weak spots in it that should be improved. The audience woke up toward the latter half of his offering and he received some applause and laughter. For his encore, he did a dramatic bit, portraying the role of an old Civil War Veteran who has gone out of his mind.

George Kelly and a company of two women, a girl and a man, offered a satirical sketch called "The Flattering Word," which pleased very much here and should do so with any other audience. The playlet tells of a dramatic star who is playing in Youngstown. He visits an old schoolfriend in that town, who has married a minister. The latter and his church are opposed to the theatre. The actor tells his friend, that everyone has had a desire to go on the stage at some time in his or her life. He then attempts to prove it by convincing the minister that he has wonderful dramatic talents and that one of the lady church members and her daughter are splendid artists. Kelly is excellent and the support the cast gives him is a delight to see. The act, written by himself, is clever from start to finish and does not drag for a minute.

Topics of the Day were shown after the intermission.

Mayo and Lynn took a big hand with their "Racey Conversation." The boys handle their material well but should get better gags. The straight man has a good bass voice and the other is good as an English comedian.

Gus Edwards, assisted by Alice Furness and Beatrice Curtiss, took the place of Blossom Seeley and her band, as the latter was ill. Vincent O'Donnell was not with him on Monday, as they were notified only at the last minute that they were to appear. The closing bit, on the battleship, and the other bits in which O'Donnell appeared, were omitted. But Edwards and the girls gave a good account of themselves.

Joseph L. Browning closed the show with his timely sermon. He is a clever performer, but, in closing position, did not do as well as he usually does. Most of the house stayed to hear him, but some walked out. G. J. H.

VAUDEVILLE

IRVING FISHER

Theatre—*Riverside.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In one.*

Irving Fisher, with Don Prosser at the piano, is doing a new singing act which he calls "Songs de Luxe," and when one read the program billing and remembered his fine singing when with Nora Bayes a real musical treat was anticipated.

The hopes of hearing a fine musical offering, however, were never realized, for Fisher, in common with so many young singers, failed to take into consideration his vocal strength and weaknesses, and as a result has a repertoire which put a tax upon his voice greater than its physical qualifications were able to successfully meet.

Fisher is young, his appearance is most pleasing and his voice is of admirable quality and fairly well placed. He also sings with intelligence, a rare accomplishment in these days, and he displays quite some knowledge of the singing art. All these things are in his favor, far more than can be said of the average singer even on the concert stage. His voice, however, is light, and when he attempts to force it, and he did on one or two occasions, the tone is white and unpleasant. He should therefore confine his efforts to the lighter numbers which, when sung in the style intended by the composer will, with his pleasing voice, be most effective.

His first number, sung in French, started the act off finely. It was followed by a rollicking characteristic song, a number which, in spite of Mr. Fisher's good style, did not fit, for it tired his voice perceptibly. Numbers of that sort belong in the repertoire of the big ringing-voiced baritones who can do them justice.

A lighter number, "When the Preacher Makes You Mine," was well rendered, and then Fay Foster's big song of the war, "When the Americans Come." Irrespective of the fact that its public rendition is untimely, it is not the type of song for Fisher. One needs the big clarion voice of the grand opera artists to do it justice, and it made a bad finish to the act.

Fisher was particularly well received on Monday night, taking numerous bows after the act, but he should not be deceived by the applause. His act at present is far from satisfying; he is not doing himself full justice.

A review of the act would not be complete without mention of the fine playing of Don Prosser. His accompaniments were excellent. W. V.

WEBER AND REDNOR

Theatre—*Proctor's 23rd St.*
Style—*Singing and Dancing.*
Time—*Nine minutes.*
Setting—*In one.*

Eddie Weber and Marie Rednor are the participants in this rather amateurish offering. The turn is greatly handicapped with its opening number which is the old "Pretty Maiden" one from Floradora, at the conclusion of which they go into a dance routine, which might be perfected into an acceptable one providing they had a great many rehearsals and paid a bit of attention to the manner in which the steps were executed. Weber appears to be indifferent in the performance of his work and, as a result, the turn suffers greatly.

The other dance is also of the unfinished variety and should be put into shape before the turn tries to go any further. As the act is at present constructed and assembled, it seems hardly possible that it can keep going even in the smaller houses. A. U.

NEW ACTS AND REAPPEARANCES

RIGO

Theatre—*Regent.*
Style—*Violin playing.*
Time—*Ten minutes.*
Setting—*In one.*

Time was when this here Rigo, the "Gypsy" violinist from East Houston Street, did a double. But the act wasn't a musical one, nor yet what might be termed lastingly harmonious. It was in the nature of a matrimonial alliance with the Princess Chimay (no relation to anyone after whom the well known dance was named), who met and became enamored of this ruddy cheeked fiddler while he was juggling his bow in a Paris cafe, left her liege prince and blew away with his Gypsy fiddlership.

Legend has it that in romantic blissfulness they embarked on the princess's yacht and sailed the charted seas until the coal in the bunkers—with the accent on the bunk—and the grub in the larder, gave out. By which time the prince, whose matrimonial stuff, in a manner of speaking, the fiddler was stealing, had obtained a divorce from his recalcitrant spouse, thus giving the yachting twain a chance to bind themselves in legal and more conventional wedlock, according to the rules of etiquette that prevail in such things. So they were married and lived happily.

A palace somewhere along the Nile, the princess built her fiddler husband. 'Twas here the couple had a little argument, the fiddler pulling a Gypsy and hitting the trail for the more goulash-y aroma of East Houston Street. A short time afer he resumed playing his fiddle in Max Schwartz's little Hungary Restaurant the princess died. He continued playing the fiddle at the Little Hungary, and recently he caused to be sold at auction some of the art treasurers the princess had given him.

All of which has been meaty subject matter for the Sunday magazine sections of various dailies throughout the country. And the world got to know Rigo as "The Great Lover," rather than the great violinist.

But he's off the romance stuff. Instead he has chosen to acquaint the forgetful public that he's something of a violinist, this Rigo.

He played just three tunes. The first was his own "Serenade," followed by Dvorack's "Humoresque," and of the last one we don't know the title or who wrote it. He drew his bow like a good violinist, he swayed like a good violinist—in fact, he did everything but play like a good violinist, this here Rigo. Maybe, before he met the Princess, he was a good violinist. But now he doesn't seem to be able to play a melody in any sustained fashion and as for his sense of rhythm, why he just hasn't any. M. L. A.

HELENE MILLAR

Theatre—*Proctor's 23rd St.*
Style—*Musical.*
Time—*Ten minutes.*
Setting—*In one.*

Miss Millar offers a very novel and entertaining xylophone specialty which has a nicely selected routine and is well presented. She does four selections, the opening and closing being medleys. The use of the four sticks in the second selection, ballad appears, very difficult to the audience and, as a result, brings forth spontaneous applause from the house at the conclusion of the number. The act is a mighty good opener for the family type of houses and should be kept going. A. U.

GUIRAN AND MARGUERITE

Theatre—*Audobon.*
Style—*Dancing.*
Time—*Sixteen minutes.*
Setting—*Full stage.*

John Guiran, Mlle. Marguerite, and Billy Griffiths, their pianist, were all with Gretchen Eastman up to last week.

Guiran is already known as a dancer of merit through his many vaudeville appearances. It was when with Miss Eastman that favorable attention was first drawn towards Marguerite as a dancer. And, when it becomes known that Marguerite is only a little girl of seventeen summers, people will give her all the more credit. It said of some dancers, that they are incapable of an ungraceful movement. This girl is of that kind. In fact, a lighter, more graceful exponent of the terpsichorean art, will be difficult to find.

They open with an artistic toe-dance in which Guiran and Marguerite drew a big hand when with Miss Eastman. A piano and vocal solo by Billy Griffiths follows. He plays very well and aslo sings pleasingly. Marguerite then does a toe-number that is very pretty. Guiran and his well-known Russian specialty, the applause hit of the Clayton and Eastman acts, follows. They close with the Apache number which Guiran did with Miss Eastman.

As dancers, both are in a class of their own and as soon as they put some scenery around the act, any big time bill can hold an open spot for them in the last half. G. J. H.

VINIE DALY

Theatre—*Jersey City.*
Style—*Singing.*
Time—*Eighteen minutes.*
Setting—*One, special.*

Miss Daly appears before a blue velvet drop, dressed in a blue and crimson gypsy costume. She starts by singing a special number about desert love. Her second is a popular balled of the day, which she follows with a rendition of "O Sole Mio," in Spanish. For her last number, she has chosen an entirely different sort of selection, as she sings a ragtime number and jazzes it up considerable, too. Miss Daly has an acceptable voice, a pleasing appearance on the stage and a personality that is bound to win her audiences. Her routine of songs is well chosen, and delivered in a manner that is sure to find favor with all classes of people. She should have no difficulty in taking her place along with other successful singers of the day. Her accompanist does nicely at the piano. S. K.

MACK AND CURLY

Theatre—*Proctor's 58th St.*
Style—*Singing and Dancing.*
Time—*Twelve minutes.*
Setting—*In one.*

Two young men who work in full dress, form this ordinary song and dance routine. Both have fairly good voices that will get them over on the small time and one has a good variety of difficult steps that would score much better if he would execute them with more grace. When reviewed, he was very stiff and heavy on his feet.

They put over a few gags that would do the act much good by being omitted, as there was nothing clever or laugh-provoking about them. The songs are all published numbers. The act will do for the small time only. G. J. H.

CHAS. PURCELL AND CO.

Theatre—*Proctor's Mt. Vernon.*
Style—*Singing.*
Time—*Sixteen minutes.*
Setting—*In one.*

Assisted by Earl Bronson, who plays the piano and sings, Charles Purcell, late star of "Monte Cristo, Jr., is taking a trip through vaudeville in a song cycle containing a few special numbers arranged by Bronson.

Bronson starts the offering at the piano with a bit from "Maytime" and is joined by Purcell toward the end of the song. Purcell looks like the ideal matinee idol, with curly hair and all the other requisites. He opened with a song about going into vaudeville and the various musical comedies in which he had appeared, among which were "Chocolate Soldier." "Flora Bella" "Maytime" and a few others. His next number was a song in which he wanted to know what Romeo said to Juliet on the balcony. A "Laddie" number followed and an oriental number came after it.

Bronson revealed a good tenor in singing with him and showed ability in a piano solo. A "blues" song and a rather morbid Irish ballad called "Molly Brannigan," which told of a young man's desire to die because his light o'love had been false to him, went well.

Purcell sings well and has a pleasing personality. He is given capable assistance by Bronson. The act can hold down a spot on the big time after one or two numbers are changed, as Purcell intends to do. G. J. H.

JUNE MILLS AND CO.

Theatre—*American.*
Style—*"Nut" comedienne.*
Time—*Fourteen minutes.*
Setting—*In one.*

Eva Tanguay, give heed to your laurels! And watch them carefully, for here is a competitor of no mean ability. June Mills is a talented newcomer.

For her opening the orchestra plays Yiddish music. She then delivers a "Dixie" number in a style that is half and half between the style of Eva and Sophie Tucker. In fact, Miss Mills would resemble Miss Tucker very much if it were not that the latter could put herself and someone else into Miss Mills' gown.

Irish music by the orchestra was a preliminary to a song about Tennessee and a dance made up of a wicked shimmy, jazz and "coon-shuffle."

Chinese music preceded one of her entrances, when she put over a lot of gags, one of which is taken from Shakespeare's "Henry V" about not seeing her feet for five years. Some of the gags would also rival those which have been attributed to Eva Tanguay. But, as a whole, June Mills is a dandy comedienne of her type and will find it easy going in houses where "nut" comedy is liked. G. J. H.

THE ZIRAS

Theatre—*American.*
Style—*Juggling.*
Time—*Twelve minutes.*
Setting—*In two (special).*

The act uses two drops, one made with a large opening in the center, is hung in one, and the other, in back of it in two, is to give effect to the number one drop.

They open with a pantomime dance that means nothing and gets them just as much. The main portion of the act follows and consists of juggling by both the man and the woman. They have a good variety of costumes, although the stunts, as a whole, are ordinary. A little novelty is put in by a dance in which the woman does juggling while she dances. The act will do for the three-a-day. G. J. H.

THE NEW YORK CLIPPER
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WHO'LL PLAY LINCOLN?

There is something strange in the fact that it is an Englishman who has written a great play about our Lincoln. And not only was the play written by an Englishman, but it was also produced in London, where it is now holding forth as one of the prevailing dramatic hits of the season.

The play is called "Lincoln," and John Drinkwater is the author. It is difficult to imagine an Englishman capable of actually personifying the complex American—Yankee, the English might call it—characteristics of Lincoln for the dramatic stage. For Lincoln was no average sort of American, even of his time.

To be sure, there were elements about him which should make his personality an easy one to write about for the stage; that sturdy kindliness, all-pervading tolerance and nobility of soul which tender to endear him to the universe and earn him the worship of his own countrymen. But, whether an English dramatist could glimpse the Americanism of this great man to the extent that he could pen his impression with perfect fidelity, a truthfulness of characterization that would be easily understood by us in this country who feel that we understand Lincoln, is something that we have our doubts about.

With the possible exception of H. G. Wells, in his book "The Future in America," English writers who have thus far written about America and Americans have failed to give more than the sketchiest sort of impression of the things American they were writing about. Is there an English writer living who could depict with such vivid intimacy the truly American characters in Mark Twain's "Huckleberry Finn"? Is there an American writer capable of conveying even the same truthful atmosphere as Barrie does in his "The Little Minister"? Too vast a stretch of water separates the two continents for the writers and dramatists of either one to feel the accuracy of the things they write about each other.

Still, we shall soon have an opportunity of seeing what John Drinkwater wrote about Lincoln, for William Harris recently acquired the American production rights of "Lincoln" and is planning to present the play here next Fall.

In which connection, it occurs to us that Mr. Harris will have a difficult job finding an actor physically and dramatically suitable for the role of Lincoln. Benjamin Chapin would undoubtedly have enacted the role if he had not died last year. Offhand, we should say that there are no actors available; unless it be Logan Paul, who played the role of Lincoln twenty years ago in William Haworth's play entitled "The Ensign." Perhaps Mr. Harris is considering Logan Paul for the role at this time.

THEATRIC ARBITRATION

Reprinted from the New York Times

When actors and managers are at swords' points, the public, long used to their bickerings, may well say with their Hamlet, "Something too much of this!" But when one party refuses arbitration, as the managers have now done for the second time, fair-minded folk are moved to wonder, especially since the rejected arbitrators are of the standing of William H. Taft and Charles E. Hughes.

The issues are not beyond common understanding. In earlier days no salaries were paid for rehearsals and it often happened that, after working for six and eight weeks, the play was discarded or ran for only a week or two. Actors have been known to labor throughout a season with only four or five weeks' pay. In certain cities on the road Sunday performances were demanded without extra salary. During Lent or in the holidays, if a play were not doing well, salaries were reduced. Contracts were framed so that the manager could break them at will.

These old conditions have been largely remedied. Leading men of the theatre all realize that the welfare of the actor reacts directly upon the general welfare of their business. But the change has come only after a struggle on the part of the Actors' Equality Association, ably and loyally led by Francis Wilson. And even yet, actors feel that their status is far from ideal.

Spokesmen for the managers might reply that actors are not always human beings. There are times when this view seems not unreasonable. In addition to a superhuman ability to live without regular employment and an infrahuman ability to live without food, some of them have, and others think they have, the artistic temperament. Now, in actors, temperament takes its liveliest form. Their stock in trade is to appear in this character and in that, to express now one mood and again its opposite. They are subject to daily fits of exaltation or chagrin, as the public is favorable or unfavorable. The result is a nervous condition of necessity the most unstable. Leading ladies sometimes quit the theatre pretending to be ill. Leading actors sometimes go before the public pretending to be flown with wine—or at least they did so in the old days when the antecedent probability was stronger than 2.75 per cent. Can any contract be made to cover such conduct? When an actor happens into a good part, or into a part which it is difficult to replace him, his demands for salary often become exorbitant. It appears that the Actors' Equity Association itself, enjoying a temporary advantage over the managers, took the attitude of having "clubbed them into submission;" and it now seriously threatens to force the closed shop on them by joining the Federation of Labor.

If ever there were an occasion for arbitration, here it is. It is possible that ex-President Taft and ex-Governor Hughes might not be inclined to officiate. They may well be of the mind of Huckleberry Finn's friend Jim, who refused to emulate the matrimonial advantages of King Solomon, explaining that if he ever hankered after that kind of life he would start a boiler factory so that, when he came to, he could "jes' shet down."

But there are people, many of them, who love the folk of the theatre in all their moods, and who would be patient and sympathetic even with their domestic difficulties. Who are our distinguished dramatists? They, if anybody, must be able, as they are doubtless willing, to act as moderators in a controversy that should end pleasantly and leave actors and managers better friends than ever.

TWENTY-FIVE YEARS AGO

Matt McElroy died at Pittsburg.

Joe Weber was visiting London, England.

Caroline DeMar and Joseph Hart were married.

John B. Williams christened his new yacht *The Clipper.*

B. F. Keith produced his living pictures at Boston.

Railroad strikes delayed all theatrical travelers in the West.

John T. Fynes appointed manager of Keith's Opera House, Providence.

Major Burk and Morris Cronin appeared at Ronacher's Theatre, Vienna, Austria.

Canary and Lederer secured an injunction against Lillian Russell restraining her from singing under any other management.

Clara Moore and Lillie Beck gave exhibitions and sprinting races on Smith's Miniature Race Course at Elitch's Gardens.

Answers to Queries

S. J. G.—Toto is not American born.

F. G. D.—Maryon Vadie is the wife of Otta Gygi, a violinist.

R. Y. D.—Marion Davies is one of the newer film stars.

S. G.—Ethel Levy once played with the Cohan family. George's wife. Yes.

D. S. G.—Paul Scott can be reached at the Knickerbocker Theatre Building.

S. H.—Robert B. Mantell is a Shakesperian actor. Yes, he has been in movies.

D. S. G.—Eva Tanguay is still very much alive. She has been resting, that's all.

T. R.—Yes, Grace Filkins is still alive. She has figured in the news this last week.

H. J. K.—Bert Melrose is credited with being the originator of that form of entertainment.

W. E. E.—The old Biograph is out of existance as a producing firm. The studios are still in use.

O. X. J.—Blanche Sweet is one of the pioneer actresses in movies. So is Mary Pickford.

D. F.—Grace George is the wife of Wm. A. Brady. No, she is not the mother of Alice.

S. G. A.—Bill Van has been performing for a good many years. Yes, he has been with the best managers.

D. S. A.—B. F. Kahn is manager of the Union Square Company. Yes, he is an oldtimer in burlesque.

S. G.—Lillian Russell is now the wife of a Pittsburgh newspaper publisher. She is the mother of Dorothy.

D. A.—Johnny Weber is a burlesque comedian. We don't know, as yet, what show he will be with this coming season.

R. D. M.—Never heard of the song "You Can't Judge a Man's Bank Book by His Automobile." Where did you hear it?

S. G. F.—Call up Darcy and Wolford. They may be able to tell you who wrote and owns the play, if there is one by that name.

D. L. L.—Charles Frohman, Inc. rank among the oldest of present day American theatrical firms. August Daly was a brother of Judge Daly.

L. M. I.—Tony Pastor is generally conceded to be the father of American vaudeville. Niblo's Garden was famous at the time as one of the best theatres in America.

Rialto Rattles

ANSWER TO CORRESPONDENT

No. Mark Levy is not the father of Jack Levy.

RAGGING THE TOWLE

Joe Towle says he has a clean act. Don't see how he can, if he's always "mopping up."

PUT THIS IN YOUR ACT

In view of the high cost of foodstuffs, it seems that the packers have formed a "League of Rations."

NEW ONE ON HIM

Allen Spencer Tenney, the Putnam Building ball fan, says he knows all the big leagues by heart, but he never heard of this "League of Nations."

ANOTHER VETERAN

"My act runs 35 minutes, don't you think it's a trifle too long?" "Yes"—"About how much"—"About thirty-four minutes and fifty-nine seconds."

LES-LESS-LESSER

We understand the Sennett Beauties have refused a cut in salary, saying that they would not work for less, as they were working for Lesser.

HERE'S A GOOD ONE

Now that song writers have taken to dedicating songs to movie stars, let's suggest one. Dedicated to The Big 4 of Pictures? "Let's grip your heart-strings, and we'll rip your purse strings."

A FEW LITTLE SUBSTITUTES

Why don't vaudeville performers try a few of these? "Friend, bow down your weary head, Demon Rum, he lies here dead," or "Stranger, dry your tear-stained eyes, Booze is dead and here he lies," or "Draw your kerchief out and weep, Demon Rum is fast asleep." They will fit in well in place of the old ones.

A PUTNAM NAMEOLOGY

Said an agent to an actor "If you'll—**Follow**—me up—**North** I'll see if I can get one of those **Duffus**—to make your load—**Liechter.**

Micheal's—**Green**—at it said the agent But I'll bet you—**Tenney**—don't—**Mark Levy**— in ahead of you. "I don't know—said the actor, "he might—**Choose**—some one else. Said the agent. "If he does, he'll have to lay pretty—**Loew**—for I'll—**Bearwitz**— him no longer. I'll drive him into the—**Busch.**

THEATRICAL FAIRY TALES

There was once an agent who was honest in the extreme. He never took more than was coming to him from any act, nor did he whitewash them. He told the booking men just how good his acts really were and how much they were really worth. He was always at his desk working hard to please his acts and everybody. When reporters came to him for news he told them the truth and, on his knees, begged them to print it. He was so honest and straightforward that when there came a cloudburst, which drenched the agency business, he, alone, of all in the Putnam Building, was sent to the POORHOUSE! The others went to jail.

MOVIE SCENARIOS

Reel 1—Casting director—to applicant: "Can you ride a horse—drive a motor car—swim, jump from the top of a tall building—can you sing, dance? Applicant—Yes, I can do all these things—and I have also appeared in the support of Mary Pickford, Elsie Ferguson, Madame Petrova, May Allison, Fannie Ward, and many other stars.

Casting Dir.—"Leave your name and address please."

Close-up showing placard reads—"John Jesse James, Mattewan, New York, No. 34534."

CHICAGO NEWS

RINGLINGS OFFER CITY 5% OF GROSS FOR USE OF PARK

Make Every Effort to Secure Grant Park, City's Largest, for Their Annual Showing. Will Save Large Rentals, and Increase Profits If Successful. Money for War Memorial. City May Accept.

It has ever been the custom of the Ringling Brothers-Barnum and Bailey Circus to give its annual performance in this city at the Coliseum. This year, however, will prove the exception, it is believed.

The management of the circuses is negotiating with the city council for the use of Grant Park, Chicago's finest, as their showing ground. By this means they will save themselves a great deal of expense and at the same time assure themselves of an additional profit by allowing for a larger admittance.

The management proposes to offer the city 5 per cent of the gross receipts in return for permission to use the park, the 5 per cent going toward the erection of a monument in memory of fallen soldiers and sailors of the war. Alderman Kostner, chairman of the committee in charge of the memorial, has given his sanction to the plan and has conferred with the South Park Board, with the result that Charles H. Hutchinson has been instructed to make what arrangements he can with the circus men.

It is evident that the circus men's proposal will be accepted and that they will use the park in future as their show grounds. They are guaranteeing the Soldiers' and Sailors' Memorial Association at least $15,000.

SHOWS DOING WELL

The few attractions playing Chicago report excellent business.

"The Passing Show," at the Palace, enters on its eleventh week. It will close early in August, making way for the vaudeville season.

"Angel Face" continues on at the Colonial, where it is said to be proving a remarkable Summer drawing card.

"A Prince There Was" continues to attract the populace to the Grand Opera House.

"I Love You" is now in its tenth week at the Cort Theatre. The attraction will remain but two more weeks and then depart for parts unannounced.

Richard Carle and his associated players are offering a breezy bit of comedy in "Sunshine" at the Studebaker, where the piece is pulling well and is proving a success financially.

"Scandal" is in its twenty-first week and from all outlooks appears good for as many more.

PETER SCHAEFER MARRIES

Peter J. Schaefer, well known club and theatrical man and member of the firm of Jones, Linick and Schaefer, was last week married to Mrs. Clara Arnold. The bonds were tied by the Hon. Judge Joseph Sabboth. Only a few specially invited guests attended the wedding in the French room of the Blackstone Hotel.

The couple left immediately for a trip to the Canadian woods. They expect to arrive in Vancouver about July 26, sailing from there for a trip through Alaska. Following their visit to the ice regions, they will return to California, where they will remain during the Winter months, returning to Chicago next Summer.

In preparation for his protracted honeymoon, Mr. Schaefer resigned his office as president of the National Motion Picture industry and president of the Allied Amusement Association.

HELD IN FILM THEFT

Four men arrested last week in a widespread investigation of the stealing of motion picture films, were held to the grand jury on charges of larceny by Judge Samuel H. Trude in the Chicago Avenue Court. Their bonds were fixed at $1,000 each.

The men are: Isadore Kahn, 1128 South Wood street, shipping clerk for the Goldyn Distributing Corporation; Morris Taitus, shipping clerk for the United Photoplay Company; Albert Levinson, a clerk in the Wabash Theatre, and Morris Klein, a rain coat agent.

SILVER EXPLOITING REVUES

Morris S. Silver, for a number of years well known in cabaret booking in this city, is exploiting a new department for the Western Vaudeville Managers' Association, in which he supplies full revues, using prominent stars to head each production. At present, he controls the Pantheon, Central Park, Reviera, Harper, Hamlin, North American, New Woodlawn, Rainbow Gardens, Sheridan Inn. The Neuman Theatre, Kansas City, Mo., Electric Park, Kansas City, Mo., New Des Moines Theatre, Des Moines, Ia., and The New Alhambra Theatre, Milwaukee, Wis.

Last week's revue at Kansas City was headed by Rae Samuels.

TALK OF NEW BURLESQUE HOUSE

Charles Barton, head of the National Burlesque Association, announced this week that plans had been completed for the erection of a new loop burlesque theatre here which will have a seating capacity of 2,500. No further information was volunteered. An effort to ascertain any late deals in real estate in the loop met with failure.

WILL CONDENSE LAIT PLAY

The La Salle Musical Comedy Stock Company, sponsered by Boyle Woolfolk, will take to the road next week with Elmer Coudy in the leading role. Woolfolk also contemplates putting out a condensed version of Jack Lait's "Help Wanted," which will be prepared for the big time.

LEAVES W. V. M. A. CLUB DEPT.

Harry Fetterer, sales manager of the Club Department of the Western Vaudeville Managers' Association, has resigned his position in order to accept the sales managership of the Nelson Aeroplane Company, of Chicago.

DORIS DUANNE OPERATED ON

Miss Doris Duanne, a member of Walter Hast's "Scandal," playin gan engagement at the Garrick Theatre, has been operated upon for appendicitis by Dr. Max Thorek. She is at the American Theatrical Hospital.

HURT IN AUTO ACCIDENT

R. Friedlander, manager of the Continental Vaudeville Exchange of this city, was seriously injured in an automobile accident and is at present at the American Theatrical Hospital.

STOCK AND REPERTOIRE

ONE NIGHT REPERTOIRE SHOWS TO HAVE HARD SLEDDING

Increased Railroad and Transfer Rates, Together with Larger Salaries to Stage Hands and Musicians, to Leave Little Profit at End of Season

The unheard of increase in railroad fares, the upward trend of transfer prices, and the ever-increasing wage demands of stage hands, carpenters, scene painters and musicians, will make it very difficult according to people who have studied conditions, for many one night-stand repertoire companies to make any money on the road this year. The amount of money necessary to pay the expenses of transporting and producing a different show each night, has frightened many producers out of this field of activity and forced them to put their faith and money into one-week repertoire companies and permanent stocks. Playing at popular prices, as these road companies do, there will be little profit left after present day expenses are paid.

It is evident from the present look of things that there will be more stationary repertoire and stock companies this Winter than the country has known for many years past and good people will be in demand. A big factor in the increasing popularity of stock companies is the wearing off of the feeling of suppression that has been caused by the war. Many people have steadfastly refused to attend theatres during the last two years, as was their wont, in order to be able to buy Liberty Bonds and the other Government issues, to help win the war. But, now that it is over, former theatre-goers will revert to their old habits and a larger number than ever before will make the stock theatre their playhouse and managers have been preparing for this by acquiring all the heart interest players available.

It is stated that railroad fares have increased three fold since the declaration of war, and, at the time war was declared, they had been soaring upward till they were trice as high as they had been five years previous. The transfer rates are also many times what they were when we entered the conflict, and ten times what they were ten years ago.

SAVOY PLAYERS PASS 42ND WEEK

HAMILTON, Ont., July 19.—The Savoy Players, appearing at the Savoy Theatre here, have passed their forty-second week of continuous stock in this city. They have been running continuously against strong opposition. Charles D. Pitt, manager, will put out several companies next season in cities that have a population of more than 150,000, and will be associated with George Stroud.

JUSTINE JOHNSON LEAVES STOCK

Justine Johnson came back to New York last week after playing in stock with the Poli Players in Waterbury, Conn. She intends to appear in legitimate drama during the coming season.

Miss Johnson, who was one of the best known and beautiful musical comedy women on Broadway, gave up a big salary to study the art of dramatic acting.

MAY GO TO CUBA

CHARLOTTE, S. C., July 19.—Jack X. Lewis' "Merry Maids," playing throughout the South, has made such a tremendous hit that it has been looked up to and beyond Christmas. Several offers for Cuba are being investigated and it is possible that the company will be seen there for a season.

OTIS OLIVER RESTING

SAUGATUCK, Mich, July 19. — Otis Oliver, the manager and director of the Oliver Players, who has been appearing at the Shubert Theatre in St. Paul, is vacationing at his home, "Tumble Inn," here. Meantime, he is engaging a new company which will open sometime in August.

DAMROTH BUYS PLAYS

George Damroth, who is running the Strolling Players, a repertoire company that has been appearing with success through Connecticut, was in town the first few days of the week buying plays. He secured several through George Winnett's office.

NEW PLAYS RELEASED

Sanger and Jordan, who control a large number of stock plays, have announced the release of the following Broadway successes: "The Garden of Allah," "Leave It to Jane," "The Country Cousin." "Come Out of the Kitchen" and "Remnants."

FIELDER CLOSES IN SCRANTON

SCRANTON, Pa., July 21.—H. Frank Fielder, who has been appearing here with his popular stock company at the Academy, closed, last week, after a successful season. He will resume in a few weeks, after he has rested, opening at the Orpheum, Germantown, Pa.

VADA HEILMAN TAKING REST

ST. PAUL, Minn., July 17.—Vada Heilman leading lady for the Otis Oliver Players for the last two seasons, is resting at her Summer home in Saugatuck, Mich., known as "Tumble In." She will rejoin the company when it returns to this city in August.

LEWIS EXTENDS SEASON

CHARLOTTE, S. C., July 21.—The Jack X. Lewis Players are doing such a record business here that he has decided to extend his season from the original run right through till the end of next one.

HAMILTON COMPANY CLOSES

HAMILTON, Ont., July 19.—The Northhampton Players, who have been appearing here successfuly at the Lyric Theatre, closed their season last week. It is believed they will resume early in the Fall.

LEAVES DOMINION PLAYERS

WINNIPEG, Canada, July 12.—Ann Bornaugh, who, for six years, has been the delight of stock audiences in this city, is no longer with the Dominion Players, the city popular stock company.

OPENS IN BUFFALO

BUFFALO, N. Y., July 21.—Jessie Bonstelle and her company of talented players have opened their Buffalo season here in a repertoire of selected plays from Broadway.

LILLIAN STUART CLOSES

DULUTH, Minn., July 19. — Lillian Stuart, who has been second woman with the Lyceum Players here, has just closed a year's engagement with the company.

PEYTON CLOSES IN NEWARK

NEWARK, N. J., July 21.—Corse Payton's Stock Company finished here last week. It was not stated when or whether the company would re-open.

BURLESQUE

BORROWED COIN STARTS LAW SUIT

MAX SPIEGEL DEFENDANT

Frank Gersten, burlesque and motion picture producer, is suing Max Spiegel and Spiegel's corporation, the Adeline Amusement Company, to recover $505, which sum he alleges is due him through an arrangement by which the corporation operated a burlesque show over the American Burlesque Circuit on Gersten's franchise, Spiegel guaranteeing the weekly rental the corporation agreed to pay Gersten.

According to the complaint filed in the Third District Municipal Court by Harris and Levy, his attorneys, Gersten alleges that the Adeline corporation took over, in March, 1917, the franchise under which he was presenting the "Social Follies" show. The agreement entered into between the parties provided that Spiegel's corporation was to pay a weekly sum running from $65 a week during the first season Spiegel ran the show, to $100 weekly during the latter portion of the agreement.

How the $505 became due, according to the complaint, is a story that has to do with the show while it was still being operated by Gersten in 1916 and managed by George Gates. During the season the show played one week in John P. Walsh's theatre in Philadelphia and while there, it is said, that Gates borrowed money from the management and, as manager of the show, gave I. O. U.'s as security.

Anyhow, the money that was lent was not paid back to Walsh that season. But the next season, while Spiegel was operating the "Social Follies" show it played at Walsh's house again. At the end of the show's engagement at his house Walsh demanded the money from the Spiegel manager in payment of the I. O. U.'s he held from Gates. The money not being forthcoming, Walsh resorted to the Philadelphia courts which issued an attachment against the show just at it was getting ready to leave. However, after wrangling over the matter, Walsh decided to give Spiegel an extension of time for the payment of the money. Spiegel's manager agreed to the extension in writing, the attachment was withdrawn and the show was permitted to proceed.

Later that season, the show came back to Philadelphia to play a return engagement in Walsh's house. Walsh had contemplated this when he withdrew his attachment and permitted the show to proceed the previous time. This time he again demanded the money loaned to Gates which he had previously claimed from Spiegel. Again the show manager refused to pay the money and again Walsh resorted to an attachment. Finally, all argument proving futile, Spiegel, from New York, instructed his show manager to pay over the money to Walsh under protest, which he did, and the show was again permitted to proceed on its route.

As a result Spiegel held out on Gersten the money he claims he was forced to pay to Walsh.

In his answer, filed by John Kaufman, who is also the attorney for the corporation, Spiegel has entered a general denial, and in addition, has interposed a counter claim.

BAKER SIGNS TWO

Charlie Baker has signed Sid Rogers and Ethel Johnson for his "Tempters" for the coming season.

STONE AND PILLARD SIGN

George Stone and Etta Pillard signed contracts last Saturday with Sam Levey, of Detroit, to be featured in Levey's new show on the American Burlesque Circuit the coming season. The deal was put over by Will Roehm, of the firm of Roehm and Richards, who represented Stone and Pillard. Their contract calls for a large salary and percentage of the business, and is one of the best ever signed in burlesque.

The new franchise which was awarded to Levey was created through the addition of another week on the American Circuit, being acquired when the Majestic, in St. Paul, was added to the circuit last week. The new show will be called "Stone and Pillard and Their Own Big Show." The regular opening will be in St. Paul the week of August 18, but it is thought that a week will be booked in before that date in order to break the jump.

MIDDLETON MADE MANAGER

PITTSBURGH, Pa., July 17.—M. T. Middleton has been appointed manager of the Victoria Theatre this city by General Manager George Peck, of the American Burlesque Association. He was manager of the Garden, in Buffalo, and Gayety, Cincinnati, for the Columbia Circuit several years ago. He has been booking manager for Gus Hill in New York the past four years up to three months ago.

PENN CIRCUIT ALL SET

General Manager George Peck of the American Burlesque Circuit announces that the week of one nighters on the Penn Circuit, this season, will be Wheeling, W. Va., Monday; Uniontown, Pa., Tuesday; Johnstown, Pa., Wednesday; Altoona, Pa., Thursday; Williamsport, Pa., Friday, and York, Pa., Saturday.

HURTIG SIGNS SAMUELS

Maurice Samuels has been engaged by Joe Hurtig for his "Twentieth Century Maids." This will be his first appearance on the Columbia Circuit. He has been playing vaudeville in his own act "A Day on Ellis Island."

"FLUFFY" DE VOE TO MARRY

PITTSBURGH, Pa., July 19.—"Fluffy" De-Voe, last season with "Rube" Bernstein's "Follies of Pleasure" Company, whose home is in this city, is to be married here next Thursday to Joe Van Dusen a non-professional.

SIGNS PRIMA DONNA

Harry Hastings has engaged Anna Kaplin as prima donna of his "Kewpie Dolls" for the coming season. She will be new to burlesquers. All of Hastings shows will commence rehearsing Monday.

WELCH USING OLD TITLE

Ben Welch is billing his show "Ben Welch and his Big Review" this season, copying the title Harry Dixon has been using a number of years as follows: "Harry Dixon and his Big Review."

CHANGES REHEARSAL PLACE

Geo. Belfrage has decided to rehearse his "Hip, Hip, Hooray" Company at the Majestic Theatre, Jersey City, on July 28, instead of Mannerchor Hall, as was announced in the "Call" last week.

KRIEG IS IN WILKESBARRE

WILKESBARRE, Pa., July 18.—Louis Krieg, manager of the Gayety Theatre, Brooklyn, is spending a few weeks at the home of his sister in this city.

AMERICAN IS SIGNING BIG FEATURES

ENGAGE THREE GOOD BETS

Judging by present indications, the shows on the American Circuit are to be of the highest standard this season, franchise holders sparing neither money nor time in preparing their productions.

The circuit can now boast of three of the biggest drawing cards that have appeared on the Columbia Circuit during the past few years. In "Sliding Billy Watson," it has gained a big drawing feature, for I. H. Herk won him over to that circuit several months ago. No sooner had this announcement been made than Dave Krouse flashed the word that he had placed Edmond Hayes under contract for his show on the American Circuit. And now Stone and Pillard have taken a show on the same wheel.

Billy Watson was with Hurtig and Seamon up to the season before last and Stone and Pillard finished a long term contract the past season with the same firm. Edmond Hayes was with Barney Gerard for two seasons. Last season he was in vaudeville.

These three features always finished near the top every season they were on the Columbia Circuit and should be a great addition to the younger circuit. The way the bookings are now arranged, the three shows are very well placed and far enough apart, Hayes will open the regular season at the Olympic New York, Watson at the Academy, Buffalo and Stone and Pillard at the Gayety, St. Paul.

CLOSE AT UNION SQ. STOCK

Joe Burton will close at Kahn's Union Square Saturday night and leave the following day for Lake Hopatcong for a few weeks rest. Emily Clark will also close the same night in order to start for Chicago, where she commences rehearsals with the "Broadway Belles" the following week. Manager Sam Raymond states that there will be several more names added to the Kahn Stock Company within a few weeks.

WILL FEATURE AL K. HALL

Al K. Hall, featured with the "Maids of America" the last four years, has been signed by Jacobs and Jermon for their "Sporting Widows," in which he will be featured for the next three years.

WATSON OPENS IN TORONTO

"Sliding" Billy Watson will open his season at the Star, Toronto, on Saturday night, Aug. 16 and show at that house all the following week before going to Buffalo.

STAGING HASTINGS SHOWS

Harry Hastings has engaged Angelo Romeo, of the "Listen Lester" company, to produce the numbers of his "Big Show" and "Kewpie Dolls" this season.

FRED BUSSY IS HERE

Fred Bussy, who is connected with the Empire, Toledo, is visiting New York. He is here on both a business and pleasure trip.

McGINNIS LEAVES GAYETY

George McGinnis, ex-treasurer of the Gayety, Brooklyn, will be the treasurer of the Bijou, Philadelphia, next season.

Burlesque News continued on page 25

KAHN STOCK CO. PUTS ON BEST SHOW IN MANY WEEKS

The book presented at Kahn's Union Square last week was one of the best seen at that house in many a week. It was mostly bits, but they were so well woven together and placed in such a manner that there was a reason for each. The players worked hard and did much to put the show over.

The first part, "Money to Burn," was by Leo Stevens, while the burlesque, "In Mexico," was put on by Joe Burton. The show and numbers were staged under the direction of Stevens.

There were ten principals in the cast last week, two of them, Ruth Rollings and Grace Howard, being new to Kahn's audiences. Frank Mackey also returned to the house after six weeks' absence.

On his first entrance, Mackey was accorded a good round of applause Thursday afternoon. His followers here were glad of his return and he shared the comedy honors with Joe Burton and Stevens. Burton, with his clean, neat appearance, but the old type of make-up of an Irish character, worked well with Mackey. Stevens and his "sneeze," with his Dutch comedy, was also amusing. Stevens, while wearing a misfit suit, dresses neatly.

James X. Francis is back after a two weeks' vacation and the rest seemed to have done him a lot of good. He did several characters last week, as well as "Straight," and in all he handled himself well.

Burton Carr did a very good Frenchman, as well as a Mexican. He is a hard worker and had plenty to do during the show.

Miss Rollings, a very handsome young lady, is the new prima donna of the company. She has an abundance of personality that easily reaches far out over the footlights. She is large in stature and shapely in figure and has the fine qualifications of a leading woman. Miss Rollings displayed a really beautiful wardrobe, in fact one of the best we have seen at this house and it would compare with any seen on either the Columbia or American circuit. She made several changes. The green spangle gown she wore in her specialty created talk by its beauty.

Miss Howard, a very clever soubrette, won her way into the hearts of the patrons of this house last week. It was her first appearance here and they liked her. She is a fast little girl, puts her numbers over nicely, is pleasing to look at, and can read lines. Her costumes were attractive.

Babe Wellington, who has been away for several weeks, has returned and was given a reception as soon as she stepped onto the stage. She looks well after her vacation and injected plenty of "pep" into her numbers. Her work, all around, showed improvement and that her rest did her a lot of good. Her voice was in good shape and, with the exception of her first dress, her wardrobe was very becoming. Why she wore an ankle length dress we do not know. She is a soubrette and she should dress accordingly.

Emily Clark, the ingenue-soubrette, worked in many of the scenes with the comedians and did very well. She also had her share of the numbers and gave a good account of herself in each.

Viola Rivers was in several bits and did nicely.

The numbers were very well arranged and the girls worked nicely in them. Their costumes looked well from the front. The scenery and electrical effects were up to the mark.

Stevens put on a very good pick out number for the girls, which ended with an argument with the musicians in the orchestra. Two of the girls offered a song, one a recitation, two did a rope dance and one sang from the balcony. The number went over big.

Princess Doveer again changed her dance last week, offering a Turkish number called "Fatima." This was most gracefully executed by the young lady and was generously applauded. Her costume was also very pretty. Kahn staged this specialty very elaborately with special scenery and electrical effects. The chorus, costumed in keeping with the idea of the act, made a good entrance and set the act off well for the Princess.

An unusually large house for a warm afternoon was on hand to witness the performance.

SID.

REYNOLDS GETS PRIMA DONNA

Phylis Eltis, a prima donna, has been booked with Abe Reynolds Revue for the coming season, by Ike Weber.

GOING INTO LEGITIMATE

Harold Whalen, last season with the "Beauty Trust," is going with Cohan and Harris' "Going Up" next season.

CLEANING UP AND NO WONDER!

Biggest Novelty of the Season

A RIOT OF JAZZ!

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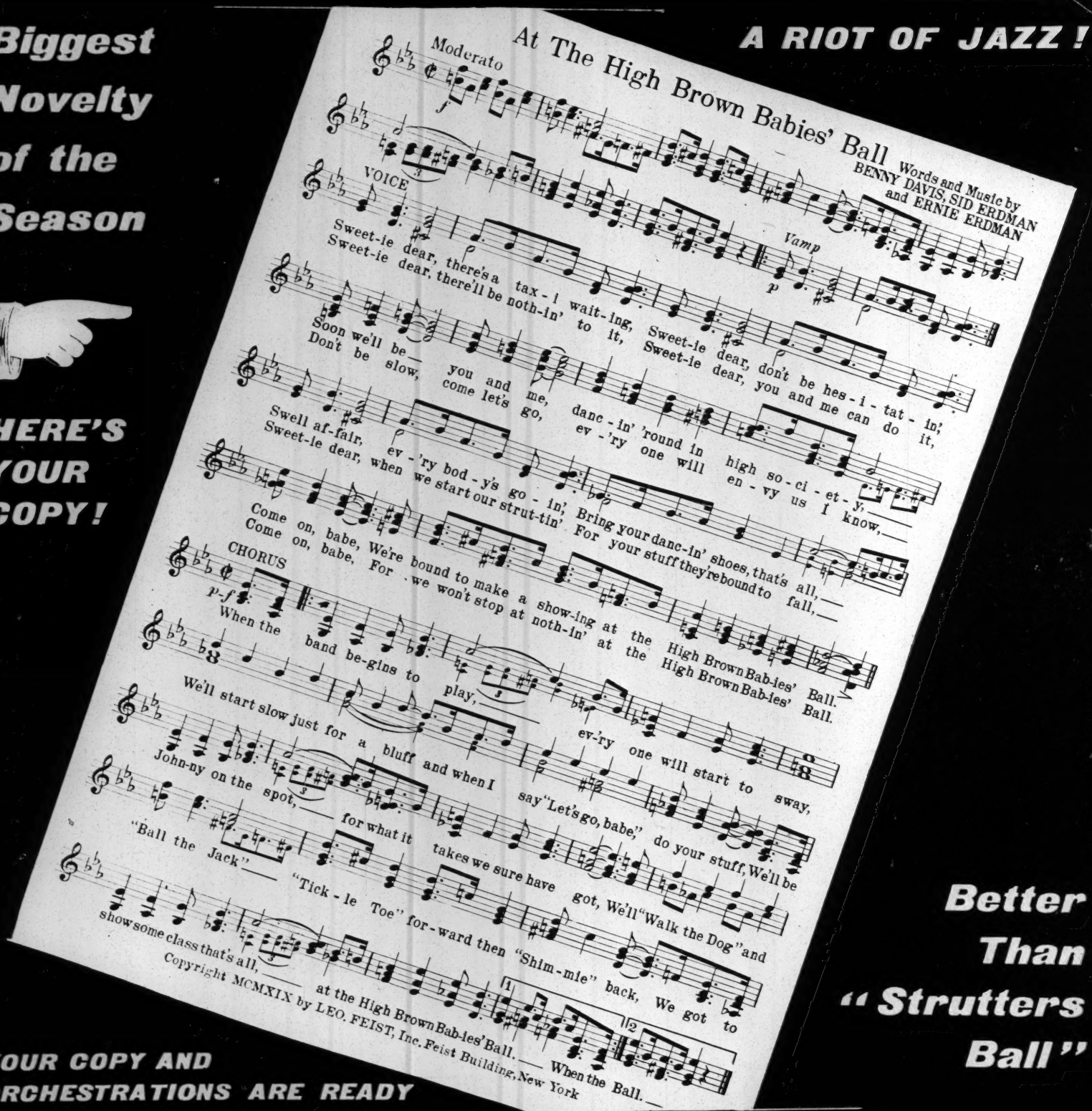
At The High Brown Babies' Ball
Words and Music by BENNY DAVIS, SID ERDMAN and ERNIE ERDMAN
Moderato
VOICE
Vamp
Sweet-ie dear, there's a tax - i wait - ing, Sweet-ie dear, don't be hes - i - tat - in',
Sweet-ie dear, there'll be noth-in' to it, Sweet-ie dear, you and me can do it,
Soon we'll be— you and me, danc - in' 'round in high so - ci - et - y,
Don't be slow, come let's go, ev - 'ry one will en - vy us I know,
Swell af-fair, ev - 'ry bod - y's go - in', Bring your danc-in' shoes, that's all,
Sweet-ie dear, when we start our strut-tin' For your stuff they're bound to fall,
CHORUS
Come on, babe, We're bound to make a show-ing at the High Brown Bab-ies' Ball.
Come on, babe, For we won't stop at noth-in' at the High Brown Bab-ies' Ball.
When the band be-gins to play, ev-'ry one will start to sway,
We'll start slow just for a bluff and when I say "Let's go, babe," do your stuff, We'll be
John-ny on the spot, for what it takes we sure have got, We'll "Walk the Dog" and
"Ball the Jack" "Tick - le Toe" for - ward then "Shim - mie" back, We got to
show some class that's all, at the High Brown Bab-ies' Ball. When the Ball.
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MELODY LANE

REGISTRY BUREAU IS NEEDED BADLY

More Conflicts in Song Titles To-day Than Any Time in History of Music Business.

The actual need of some sort of a registry bureau for the protection of song titles is greater to-day than any time in the history of the music publishing business, for not only are there a far greater number of publishers than at any time in the country's history, but where there were a few hundred of publications issued each year a few decades ago, the output now amounts to many thousands.

Popular titles are bound to conflict as well as the simple melodies of the lighter grade of song and the only way publishers and writers alike can obtain protection, as well as be saved big legal expense, is by the establishment of some sort of a bureau. The Music Publishers' Protective Association has the subject under consideration and have discussed the subject at length, but up to the present time its members have not been able to agree just how the bureau can be successfully established. While it would be a simple matter to establish a bureau which would settle all conflicts, in so far as the society's members are concerned, the great amount of conflicting songs would be found in the catalogues of the smaller publishers who do not belong to the organization.

This at present is the main obstacle to the establishing of the bureau, but it will doubtless be overcome. Unfortunately the courts do not give the relief expected, and in spite of expensive litigation the results have in many cases been extremely unsatisfactory.

A well conducted bureau could easily handle the entire matter.

CARUS SONG AT WINTER GARDEN

Sophie Tucker appeared at the Winter Garden on Sunday night, sang the new Emma Carus song, "Oh! How She Can Dance," and with it scored one of the big hits of the evening. Miss Carus, who was in the audience. was seen by Miss Tucker and called upon to join in the chorus. She consented, and the result was many encores for the clever and catchy number.

LEW KENNEDY WINS CUP

Lew Kennedy won the large silver loving cup at the song contest held at Loew's Pittsburgh Theatre last Thursday night. Practically all of the leading music houses were represented. Kennedy won with the new Stasny song, "Somebody Misses Somebody's Kisses."

"WONDROUS MORN" FEATURED

"Wondrous Morn," one of the best of the many high-class songs in the catalogue of the Artmusic Company, is being featured by many well known singers. The three O'Gorman girls are doing exceptionally well with it.

NICE NUMBER FEATURED

"Tents of Arabs," one of the recent publications of the B. C. Nice Music Company, was featured all last week by the Rivoli Theatre orchestra. This number, by Lee David, is one of the most popular publications in the Nice catalogue.

SHIMMIE SONG RECORDED

"Everybody Shimmies Now," one of the first of the score or more of Shimmie numbers, will be an early record release of the big phonograph companies. Chas. K. Harris publishes the number.

MERLE ST. THOMAS WITH HARRIS

Merle St. Thomas has joined the Chas. K. Harris forces and is now representing the Harris house in the Far West. At present he is located in Oklahoma City.

SUFFES BOOSTS THE ARMY

The United States Army's biggest booster is Willie Suffes, formerly with the Meyer Cohen Music Co. Willie, forty pounds over weight, defective of vision and inclined to slowness of action, was drafted into the army a little over a year ago, and as a member of the A. E. F. went to France.

Last week he received his discharge and reported on Monday at the Cohen offices. His former employer did not recognize him. Forty pounds of superfluous fat and over seven inches of waist line had been left in France. The eyeglasses also had disappeared as. with the loss of the excess weight came perfect vision. Willie says the war was a great thing for him.

RAY WALKER COMING HOME

Ray Walker, the song writer, who has been abroad for the past year entertaining the soldiers, will be back in New York sometime this month. Walker, who tried unsuccessfully to enlist in the Army, as a last resort went over as an entertainer, and before sailing announced that he would remain on the other side until the finish of hostilities, no matter how long a time elapsed. He has lived up to his promise, and has the record of the longest service of any of the entertainers.

NAT VINCENT WITH JACK MILLS

Nat Vincent, writer of "Bubbles" and other well known song successes, has signed with the Jack Mills house, which will for a term of years publish all his compositions. In addition to writing for the firm, Vincent will also be connected with the professional department. Miss Blanche Franklyn, a Los Angeles writer, has also signed with the Mills company.

ANOTHER "JA-DA" SONG READY

The Ja Da Trio, this week appearing at Henderson's, are introducing a new number something alone the lines of the old "Ja-Da" success. The new number is called "Ja-Da Ma Di-Ja Da Ma Do," and with it the clever trio stopped the show at the Monday afternoon performance.

POPULAR SINGERS HELD OVER

Fred Dempsey and Bob Miller, two Detroit singers, who appeared last week at the big Majestic Theatre in that city, scored such a success that they were held over for a second week. They rendered two new popular selections, "By the Campfire" and "When You Look in the Heart of a Rose."

LAMBERT WITH THE FISHER CO.

Eddie Lambert, who recently received his release from the army, is at present with the McCarthy & Fisher Company and this fall will return to vaudeville in a new act. Lambert, who formerly worked with Beth Challis, will rejoin her upon her return from the West where she has been doing a single on the Pantages circuit.

GILBERT TO RETURN TO STAGE

Under the direction of Max Hart, Wolfe Gilbert is planning to return to vaudeville early in September. Gilbert, in addition to singing a number of his old successes, will introduce several songs which he is now writing.

FEIST GETS O'HARA SHOW

Fiske O'Hara is goint out this season in a new show called "Down Limerick Way," by Anna Nichols. The play is a romantic Irish comedy with songs, a half dozen of which will be featured by the Irish tenor. Leo Feist will publish them.

BERT LOWE WITH VON TILZER

Bert Lowe, the pianist formerly in vaudeville with Violet Gillette, has joined the professional staff of the Harry Von Tilzer company.

PUBLISHERS FEATURE HIGH-PRICED SONGS

Thirty Cent Number Is Being Exploited by Nearly All Popular Houses—High Production Cost Responsible.

The standard or high-priced song, that is, the number published to retail at thirty cents per copy, is being exploited by publishers of popular music to a greater extent this season than ever before.

Publishers who in the past never issued a number outside of the strictly popular grade, are this season issuing the high-priced songs in great number. The standard or high-grade publishers, that is those who make a specialty of issuing the compositions of the best composers, have always issued publications which retailed at thirty cents and over. The publishers of the popular or lighter grade of music, originally charged the same rate, but with the keen competition among the houses, together with the enormous number of copies sold of a popular hit, the price was gradually forced down until today, when all popular prints are sold at a retail price of ten cents, the publisher receiving from the dealer a rate ranging from six to seven cents per copy.

The big sale of a number of the high-priced compositions during the past year or so, together with the great increase in the cost of production, has turned the attention of the popular publisher to importance of having in his catalogue a few numbers which he could sell at the high price. Two or three publishers made the experiment and discovered that once the popularity of a number was established, the retail price amounted to little, the public willingly paying the high rate for a number really wanted.

There is at present little profit in ten-cent music, and were it not for the fact that this price was established by retail ten-cent stores, a raise in price would have been made long ago. The stores, however, having refused to pay a higher rate for music, irrespective of the fact that the production cost had during the past two years doubled, the publisher has been forced to look for some means to increase his revenue. The high priced number seems to be the solution, judging from the manner in which the houses are specializing on it.

RIDGWELL SIGNS WITH WITMARK

George Ridgwell, author and lyric writer, composer and singer, has signed a contract by the terms of which he is to write exclusively for the firm of M. Witmark & Sons for a term of years. Ridgwell is the author of the book and lyrics of "The Skirt Dancer," a piece which ran for three years in Great Britain.

BOWERS HAS NEW SONGS

Fred Bowers has released a number of new songs which are attracting considerable attention. A few of the leaders are "The Unpardonable Sin," "Lonesome Blues," "Dear Old Mammy" and "Love Me All the Time."

"GOLDEN GATE" SCORES QUICKLY

"Golden Gate," a recent song release in the catalogue of the Kendis-Brockman Music Co., has scored a quick success. It is being sung by many singers and the publishers have received a big cash offer for the publication rights to the piece.

ARTHUR GUTMAN OPENS OFFICE

Arthur Gutman, the composer and arranger, has opened an office in the Astor Theatre building.

GILBERT OPENS IN PHILA.

The Gilbert & Friedland Co. has opened a new branch office at No. 829 Chestnut street, Philadelphia.

"GOOD FELLOW" IS OLDEST TUNE

Asked to name the oldest tune in the world, few could give the correct answer. It is that to which we now sing the words "For He's A Jolly Good Fellow," and the air, which can be traced in distant Asia and Africa, as well as in most European countries has an interesting history.

The origin is lost in antiquity, but it is supposed to have been learned from the ancient Babylonians by the Egyptians, who popularized it in Africa and Asia Minor. It is still sung by the Arabs.

The Crusaders caught the tune from the Saracen enemies and sung it under the walls of Jerusalem, which today perhaps vibrates to the same notes chanted by our victorious troops. The air was ultimately carried into Europe, where it survived in various forms among the folk songs of the different nations.

In 1709 the defeat at Malplaquet, the French following the false rumor of the Duke of Marlborough's death in battle, composed a satiric lament, "Malbrook is Off to the War," detailing the supposed death and burial of the English General and the ascension of his soul to heaven.

Like most topical songs, this one was of short lived popularity, but in 1781 it suddenly echoed from one end of France to the other. The young Marie Antoinette gave birth to an heir, and the baby prince, in accordance with French custom, was placed under the care of a robust peasant foster mother. The nurse used to put her royal charge to sleep with the old song of her village home, and the girl mother began, almost unconsciously, to repeat the simple refrain.

Napoleon himself, though a hater of music, never mounted his charger, to go into action without singing softly a few bars of the ancient melody.

HI. BROWNING OFFICE CLOSED

The New York office of the Hi. Browning Music Co. of Toledo, Ohio, in the Astor Theatre building, closed on Saturday of last week after a stormy scene which occurred shortly after the manager announced that for some unforeseen reason the payroll check for the week had not arrived.

Gus. Kessler, the manager, stated that he had written the home office several times, and had also wired, but up to Saturday noon no reply had been received.

The lady pianist sat before the instrument and announced that the "no pay no work" slogan reflected her sentiments exactly, first, last and all the time. If the pay check arrived she would play the tunes of the Browning company, but until it did the piano was a dead instrument as far as she was concerned.

Manager Kessler argued and pled, but all to no avail, and as the hours wore on he gave up and left, followed by the pianist. Up to Monday no word from Toledo arrived and the landlord took possession and the usual dispossess process followed.

DIRECTORS MEET ON THURSDAY

A meeting of the board of directors of the Society of Composers, Authors and Publishers has been called for Thursday of this week. George B. Maxwell, president of the organization, will preside, and a number of important matters are to be brought before the board. Mr. Maxwell, who recently returned from abroad, closed some important contracts while in England and France, and these and other matters are to be presented before the board.

COHEN RELEASES FOUR SONGS

Meyer Cohen has released four new songs to the singing profession. They are "Nobody Knows How I Miss You, Dear Old Pals," "You'll Still Be Mine in Dreams," "If I Only Had You" and "If Kisses Are Intoxicating, Prohibition, You Have Lost Your Sting."

MEYER COHEN'S BIG FOUR

On this page is presented complete copies of four of the season's biggest song hits. Try them over and convince yourself.

Nobody Knows How I Miss You

Dear Old Pals

Words & Music
EDDIE DORR
LEW PORTER

Valse moderato

CHORUS

No-bod-y knows how I miss you, Dear old pals,

I sit and pon-der the whole day long Wish-ing that I could see, My Gee but I'm lone-some and feel so blue, Thous-ands of miles from home, I

No-bod-y knows how I love you, Dear old pals. When nights are

moth-er and dad the best pals I had, They're wait-ing pa-tient-ly, With I were back, to the old fash-ioned shack Why did I ev-er roam,

drear-y and I sit a-lone My thoughts are wear-y, they drift'ward my home, cause

I'll tell the world that I love them so, and soon I'll be back there I know My pals are wait-ing for me I know I'm sor-ry for I love them so.

no-bod-y knows how I miss you Dear Old Pals Pals

This song can be had on Pleasing style records and music rolls

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Nobody Knows etc 2

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Send postage for free dance orchestrations which can be played without fee or license.

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You'll Still Be Mine in Dreams

Words by
C.W. WOOD

Music by
CHAS. G. MAYNARD

INTRO.
Allegro Moderato

Andante Moderato

Your lovelies beam one

sweet dream to me, Since you were pal of mine, Now if you leave me How it will grieve me

For you my heart will plead, Oft loves sweet ec-ry you told to me. Why must your love grow

cold Why must you leave me won't you be-lieve me Still be my pal of old

Af-ter your love for me is cold Youll still be mine in

dreams Af-ter your heart has closed its doors, Af-ter you

years for me no more When all your smiles have ceased to shine

When you have sparred my last en-treat, Broader Broader

Broader

dead Youll be mine still, mine, dreams

Youll Still Be Mine in Dreams 2

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If I Only Had You

(I'd Feel Like a Millionaire)

Words by
HARRY PEASE

Music by
ED. G. NELSON

Slowly

VOICE

I've been a dream-er of rich-es and love, And my dreams they have Just like an an-gel from Heav-en di-vine, Thro' the gates of my

nev-er come true; But the love I have sighed for And heart you have flown, All the world I would give, dear, If

wealth I have tried for, I see dear, when I look at you. I could but live, dear, To love and to call you my own.

CHORUS With expression

In your eyes I see dia-monds, so beau-ti-ful, In your hair I see moun-tains of

gold, When I look at your teeth I see mar-vel-ous pearls and your smile is a

treas-ure un-told, In your cheeks I see ros-es of sum-mer-time, In your

lips I see rub-ies so rare; I've no wealth still it's true if I on-ly had

you, I'd feel like a mill-ion-aire: In your aire:

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If I Only Had You 2

If Kisses Are Intoxicating As They Say Prohibition You Have Lost Your Sting

By
J. RUSSEL ROBINSON
AL. SIEGEL &
BILLY CURTIS

Moderato

PIANO

VOICE

Ev-'ry bod-y heard the news Ev-'ry bod-y got the blue's,
No more hanging 'round ca-fe's He-lo so-da foun-tain days,

How're we gon-na stand the strain, When Min-ter Pro-hi-bi tion comes to reign,
Then it's good bye cab-a-ret, When Min-ter Pro-hi-bi-tion comes to stay,

Up 'til now I've been in doubt But I've just figured something out,
'Stead of say-ing 'have a drink,' Say "have" a kiss" and then you wink,

got this from a Broad-way Miss, There's in-tox-i-ca-tion in a kiss,
mag-ine all the coin you'll save, Pret-ty Mam-ma, make your eyes be-have!

CHORUS

kiss-es are in-tox-i-cat-ing like they say. I should wor-ry 'bout the "bone dry"

law, I'll date up all the gals from Maine to 'Friz-co Bay, I'll have the

great-est time you ev-er saw, I'll nev-er draw a so-ber breath the

live long day, And I'll be hap-py as a king, For if kiss-ess are in-tox-i-cat-ing

like they say, Pro-hi-bi-tion you have lost your sting! If sting! D.S.

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Yes, we also publish the biggest ballad hits of the country: "That's What God Made Mothers For," and "Somebody Stole My Gal."

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ALBERT & SON
Sydney.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

TROUBLE BETWEEN ACTORS AND MANAGERS IS RENEWED

Proposed Contract Rejected After Apparent Settlement, and Fight Starts Anew—Counter Proposals by Managers—No Hope for Adjustment on Any Terms but Acceptance of Actors' Contract

LONDON, Eng., July 19.—Apparently the Actors' Association and the Touring and Theatrical Managers' Association will remain at loggerheads during the entire season, for dissension has broken out again.

It was thought that the differences between these two organizations had been definitely settled and the Standard Contract made a reality. It appears, however, that, after promising much, the managers have drafted a new set of proposals which not only wipes out the actors' proposals but even cuts down on them, in retrospection for having dared to propose reforms in the touring performers' interests.

The treatment of performers who composed the touring companies, had been anything but ideal. The Actors' Association had drafted a standard contract whereby there was to be a minimum salary for a prescribed number of performances, rehearsals were to be paid for, and certain percentages paid for extra performances. The Managers had accepted this tentatively and it looked as if the sun was shining after the storm, when, of a sudden, there was a rift in the blue and the storm came on with renewed vigor.

The Actors had proposed that the minimum salary was to $15 a week, and that they were to be paid for rehearsals. The managers came back with a proposition cutting this down to $12.50 and one week's rehearsal free.

Choristers were to get $12.50 as the minimum and small speaking parts were to be worth $15. It looked as though even this might be accepted, when The Touring Managers, and the Theatrical Managers joined forces and drafted an entirely new form of contract, whereby one week's free rehearsal shall be given when a tour is booked for less than six weeks, and where a tour is booked for more than six weeks, two weeks' free rehearsals shall be given. It is very rare, indeed, that a tour of less than six weeks is booked, and, under this new proposal, the managers will be getting two weeks' free rehearsals.

It had been agreed that where players were required to give two nightly performances, or twelve a week, they were to receive 20 per cent extra on their original salary and one twelfth additional for any extra appearances. This is practically cut down to nothing under the new terms. The managers also propose that they be given the option of dropping one week out of ten, without breaking the continuity of the tour. In other words, they will be getting the services of the performers for twelve weeks, at the rate of pay for ten.

An example of the minimum expenses incurred by an actress who received $50 a week, will show how much hardship the managers' terms will work on the performers. Her living expenses during rehearsal times came to $15. Her clothes, for the play alone cost her $150, and, all in all, she spent about $200 in behalf of the managers, which makes her salary of $450 come out to $250 for ten weeks' work.

Of course, the Actors refused to accept any such terms, and the fight is on again. Just how the thing will adjust itself remains to be seen.

GET "LITTLE WOMEN" RIGHTS

LONDON, Eng., July 17.—Messrs. Holles, Zeitlin and Norman announce that they have secured the English production rights to "Little Women." They negotiated successfully for these rights with William A. Brady, the American manager, when he was over here recently and the piece is now being got ready for presentation. It is the desire of the producers to have it supervised by Miss Jesse Bonstelle, who was responsible for the original production, if it is possible for her to be in London when the piece goes on. She is now on her way to this country.

"EYES OF YOUTH" TO CLOSE

LONDON, Eng., July 18.—Gertrude Elliott and her "Eyes of Youth" company have announced August 9 as their closing date in that production, having had a successful run of one year in the play. Miss Elliott will then tour the provinces in "Come Out of The Kitchen."

The St. James, where the play is on show, will be refurnished and redecorated, and then Miller and Ainley will take possession. Miss Elliott will return to London in her new piece, as soon as she can secure a West End Theatre.

ETHEL LEVY HAS ACCIDENT

LONDON, Eng., July 18.—Ethel Levy, the American comedienne who is appearing in this country, was on her way home the other day in the car of her husband, Grahame White, when it collided with another motor vehicle at Frichley Road and Frognal Lane. Miss Levy was cut about the face and nose. The car was damaged considerably.

LOUPOKOVA TO STOP DANCING

LONDON, July 7.—Lydia Loupokova, who suddenly and mysteriously disappeared last week, has been found in retreat at St. John's Wood, a suburb of London, where she has been keeping herself out of view of everyone but her closest friends. She had been the leading dancer of Serge Diahilev's Russian Ballet and quit the company and her husband, Signor Barocki, who is also her manager, without any warning.

She has decided to give up dancing for all time and will make her next appearance on the stage in a play which Sir James M. Barrie has written for her. Her friends have been trying in vain to convince her to return to the ballet.

CRITIC QUITS GOVERNMENT JOB

LONDON, Eng., July 18.—A. B. Walkley, dramatic critic of the London *Times*, who has been in the employ of the Government for forty-two years, has resigned his position as Assistant Secretary at the General Post Office. He is credited with the shortest dramatic criticism on record, when he wrote of "A Terrible Night"—"quite so."

RIGGS AND WITCHIE TO RETURN

LONDON, July 20.—Ralph Riggs and Katherine Witchie, whose last appearance in America was in "The Princess Pat," will sail for New York next week. The two have been appearing in a London revue.

ELLA WHEELER WILCOX BETTER

BATH, Eng., July 19.—Ella Wheeler Wilcox, the American poetess who has been seriously ill here, is improving rapidly and hopes are entertained that she will completely recover.

CLYDEBANK TO HAVE NEW HOUSE

GLASGOW, SCOTLAND, July 18.—A new theatre which, it is estimated, will have a seating capacity of 1,800 people and which is to be built at a cost of $175,000, is to be erected upon a site in Kilbowie Road, Clydebank, near Glasgow. The plans for the building have been approved by the Dean of the Guild and construction has been begun. It is expected to have the theatre ready for occupancy at the end of the year.

The house will be controlled by George Ewing Scott, and John Cummings, both theatre men of Glasgow, who hold the controlling shares in the new operating company.

OPERA HOUSE HAS STRIKE

BERLIN, July 18.—After a five-day strike by the employees of the German Opera House, at Charlottenburg, Otto Neuman Hofer, the director-general of the theatre, was compelled to resign his position. He had been in conflict with the opera house forces for several years. The principals, chorus and stage-hands, numbering 500, went on strike suddenly, without giving any warning.

Socialist members of the Charlottenberg town council backed up the strikers and demanded that the board of directors remove Herr Hofer, and, after seeing the futility of further resistance, he retired.

VAUDEVILLE AGENTS FINED

LONDON, Eng., July 19.—Ralph Ballin, also known as George Bennett, a vaudeville agent, was fined $555 for running an employment agency without a proper license.

Ballin bought the agency from Bertrand and Reilly, who had a license but had taken no steps to secure one himself, when he took over the business. He tried to get one later on, but it was not granted, as he had no office. He paid the fine.

MAUDE TO DO NEW FARCE

LONDON, Eng., July 19.—The oft repeated report that Cyril Maude was to be seen in the leading role of "Tea for Three" has been discredited firmly and finally by Gorge B. McClellan who, in conjunction with A. H. Woods, will produce the piece. Mr. Maude will be seen in a new farce entitled, "Lord Richard in the Pantry," written by Sidney Blow, and Douglas Hoare. He has just returned here from America.

DE COURVILLE RUNS NEWS REELS

LONDON, Eng., July 19.—Albert De-Courville has made good a boast to give London a daily news screen service. He has secured Terry's Theatre, where he is experimenting with his idea. He sends cameramen out daily and shows the results of their taking shortly after. He will cover important happenings of the hour, and also the daily sporting events.

MISS MARBURY DECORATED

PARIS, July 17.—Elizabeth Marbury, of New York, has been decorated by Queen Elizabeth of Belgium for services which she rendered to Belgium since 1914. Miss Marbury had been in charge of the Knights of Columbus entertainments in New York for the soldiers and sailors.

LONDON RENTS COME DOWN

LONDON, Eng., July 18.—The excessive rentals that have been paid during the war period for theatres in London, are being modified daily to something like the old time figure. Artists' salaries have gone up in proportion to the decrease of rentals, however.

PAVILION PAYS DIVIDEND

LONDON, Eng., July 17.—The Rochdale Pavilion, which has been having a very successful season, has declared a dividend of 20 per cent., tax free, for the year, to its stockholders.

CONTRACTS MUST BE STAMPED

LONDON, Eng., July 18.—All contracts in which one person is hired to perform some means of labor for another person must be stamped with a sixpenny (12 cents) stamp, if they would be held valid.

This was brought out in the suit of William Robertson, who sued the Dawkins Jazz Band Syndicate, for salary due on a two months contract, he having been discharged before the contract was fulfilled. He received a judgment against the defendant only after the judge had allowed the contract to be called valid, without the stamp. The statute in regard to this reads:

"When a contract is signed whereby a laborer, artificer, manufacturer or manual servant is hired, said contract must be stamped with a sixpenny stamp, if it would be held invalid."

FAMOUS PLAYERS BUY

LONDON, Eng., July 19.—The Famous Players-Lasky British Productions, Ltd., which plans to produce pictures in this country, has acquired the White City, at Shepherd's Bush, and will take possession as soon as the Government has vacated the premises. The concern is also interested in the acquisition of picture theatres through Picture Playhouses, Ltd., a prospectus of which has just been published. The firm has acquired the old Tivoli site in the Srtand. This is the first of a series of houses that will be built throughout the country.

PLAN THEATRE ON AUTO

LONDON, June 30.—Moving theatres that will travel from place to place on motor lorries, is the latest scheme being planned here. These theatres would be built for the purpose of touring country places.

In the sixteenth century, in England, the same methods were used. The old dramas were enacted on a platform built on wheels and the theatre was wheeled from place to place.

"TILLY" HAS ALL STAR CAST

LONDON, Eng., July 18.—The cast of "Tilly of Bloomsbury," a dramatization of one of Ian Hay's novels, includes Allen Aynesworth, Fred Lewis, Geoffrey Kerr, Frank Hector, Lawrence Hornay, Griffith Humphrey, Arthur Bonchiuer, Marie Illington, Millie Hylton, Marie Wright, Kathleen Daves, Ena Grossmith, who is making her first professional appearance, and Mary Glynn.

"MAID OF MOUNTAINS" REDRESSED

LONDON, Eng., July 19.—"The Maid of the Mountains," which has been running for three years, consecutively, at Daly's Theatre, will celebrate the 1,000th performance this week. The piece is to be redressed, and Miss Jose Collins and the principal players will appear in their original roles. Souvenir programs will be given away.

NEW "NAPOLEON" PLAY APPEARS

LONDON, Eng., July 19.—The Oxford University Press has issued a new Napoleon Play, in book form, which is selling for $2.62. The play is the work of the late Herbert Trench. It is a bit out of the ordinary as far as play plots go, but, as a dramatic poem, is the best thing on the market in London.

CLEMENCEAU WRITES PLAY

LONDON, Eng., July 17.—A well known producer of this city, is negotiating for the production in London of a one act play by Premier Clemenceau of France. The piece, which has a Chinese setting, is entitled "Le Voile de Bonheur."

LEVY MANAGING FOR SACHS

LONDON, Eng., July 18.—David Levy, for many years manager and secretary to Robert Courtneidge, has resigned that position to accept the more profitable one of general manager of the J. L. Sachs enterprises.

JEROME H. REMICK & CO.
NEW
TELL ME
Ballad-Fox Trot
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WE HAVE PURCHASED THIS WONDERFUL
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CHORUS

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Tell me ____ why days are blue, ____

Tell me ____ why all the sun - shine ____ Comes just at

one time, ____ when I'm with you; ____

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NEW YORK CHICAGO DETROIT

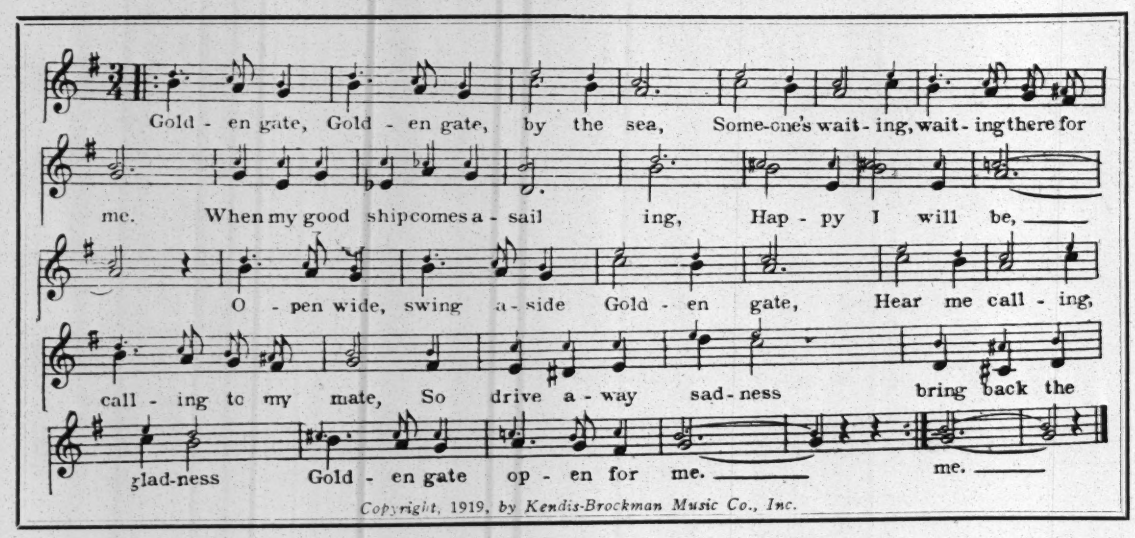
WHEN YOU WRITE A HIT HOW EASY IT IS TO WRITE ANOTHER

"GOLDEN GATE"

(OPEN FOR ME)

By KENDIS & BROCKMAN.—(Jaan Kenbrovin) writers of "I'm Forever Blowing Bubbles."

Anybody can read the lines, but the "wise" ones read between the lines.

READ THE CHORUS

Gold - en gate, Gold - en gate, by the sea, Some-one's wait - ing, wait - ing there for
me. When my good ship comes a - sail ing, Hap - py I will be,
O - pen wide, swing a - side Gold - en gate, Hear me call - ing,
call - ing to my mate, So drive a - way sad - ness bring back the
glad-ness Gold - en gate op - en for me. me.

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ABOUT YOU! AND YOU!! AND YOU!!!

JOE WEBER is back from his vacation in the mountains.

Eli Dawson opened in "The Scandals of 1919" this week.

Tallulah Bankhead joined the cast of "39 East" last week.

Louis Reinhard, leader of the Orpheum orchestra, is on his vacation.

Mary Newcombe Edeson has been added to the cast of "Dark Horses."

Allan K. Foster is staging the dance numbers for "Oh What a Girl."

Jane Green filled in for **Lillian Lorraine** at the Midnight Frolic last week.

Marion Dorr returned to the cast of "A Lonely Romeo" on Monday night.

The Black and White Melody Boys are now appearing in Maxim's cabaret.

Ed Ford, of **Ford and Truly,** is on his way back to America from London.

Ralph Herbert has been engaged as stage director for "Oh What a Girl."

Eli Dawson will join the cast of George White's "Scandals of 1919" this week.

George Quinn is managing Capt. Perry's office in the latter's absence on business.

Lew Price, manager of the Four American Beauties, is resting at Atlantic City.

Henry Stephens has been signed for a number of years to appear with **Jane Cowl.**

Ann Benjamin, of the A. H. Woods offices, will join the Shubert forces this week.

Juanita Swan left the revue at Maxim's last week and was replaced by **Gladys Quinn.**

Lillian Lorraine returned to the Ziegfeld Roof shows last Monday after a brief illness.

Jane Warrington and **Frank Morgan** have been added to the cast of "Nightie, Night."

Dan Marble has been signed by **Cohan** and **Harris** to appear in a new musical production.

Medda Harrington has been signed to support **Chauncey Olcott** in a revival of "Macushla."

Gladys Lockwood has been engaged for No. 1 company of "So Long Letty" for next season.

Elsie Janis and Earle Boothe have been made life members of the Actors Equity Association.

George A. Woods has signed with Gus Hill for one of his "Mutt and Jeff" shows next season.

Mark Lea is confined to his home on account of illness. He has been laid up several weeks.

Arthur Ashley has satisfied a judgment of $132.08 held against him by the Hotel Claridge.

Charles Loveridge is managing the Greenpoint, Brooklyn, in the absence of **Manager Kalmer.**

Sydney Shields arrived in New York last week from France where she had been entertaining soldiers.

Jack Cagwin, formerly with "The Melting of Molly," has joined the cast of "Monte Cristo, Jr."

June Walker, last seen here in "The Betrothal," joined the cast of **"A Little Journey"** last week.

Thurston Hall has been engaged by **Oliver Morosco** for the leading male role in "Civilian Clothes."

Robert T. Haines will be the leading man for **Bertha Kalich** in "The Riddle Woman" next season.

Ed Rosenbaum, Sr., touring manager of the "Follies," is back on his job after an illness of three weeks.

Marie Rappold, the soprano, has left the city for Tacoma, Wash., to appear in an outdoor music festival.

Gregory Kelly and **Miss Ruth Gordon** have gone to Indianapolis to appear in **Stuart Walker's** plays.

Hal Goldberg, of the Fox office, is on a two weeks' vacation. He expects to be married on his return.

Percy Weedon returned to New York last week after several months with the Y. M. C. A. in Europe.

John Roche, the dancer, has been added to the cast of the current "Hitchy Koo" show, now in rehearsal.

Nancy Fair will be seen in the main feminine role of the new Ernest Truex play "A Bashful Hero."

Carol Dixon, of "Oh Pretty Lady," is recovering from an operation performed several weeks ago.

Cook and **Vernon** have been booked over the Pantages time, to open September 14. Joe Michelas is their agent.

Tom and Edward Sullivan have lost their mother. She died at Tom's home in Staten Island last week.

Betty M. Frank is to be married shortly to **George L. Bobbe,** of Bobbe and Nelson. She will retire from the stage.

Harry First has been engaged to play the role of "Mawruss" in "Business Before Pleasure," on tour next season.

Irene Fenwick, Mary Shaw, Arthur and **William Harrigan** will be the principals in "Those Who Walk In Darkness."

Harry Kranz and Bob La Salle closed their season at New Brighton last week after a tour of the Keith time.

Charles Burns, last season treasurer of the Majestic, Jersey City, will be back with Al. Reeves Show this season.

Joe La Tour has been engaged by **Max Spiegel** to support **Cecil Lean** in the new musical show, "Look Who's Here."

The **Three O'Gorman Girls** have been engaged by the Shuberts for one of their musical productions next season.

Bessie Armstrong, an usher at the Greenpoint, Brooklyn, is engaged to be married. **Bill Cassidy's** his name.

Albert James, who was with "The Copperhead" last season, is now connected with the Chamberlin Brown office.

Burt Earle, the banjoist, is now doing his vaudeville act with siv pretty girls whom he bills as his "Rosebuds."

Bacon and **Fontaine, O'Brien Brothers, Louise** and **Mitchell** are appearing in the Blackstone cabaret in Atlantic City.

Eve Lynn, prima donna and whistling soloist, has joined the cast of "A Lonely Romeo," succeeding Violette Wilson.

Ida St. Leon has been engaged by Oliver Morosco for **Edith Taliaferro's** role in "Please Get Married" for next season.

Burr McIntosh returned to the United States last week after serving eight months in France with the Y. M. C. A.

Mr. and **Mrs. Roy Butler** announce the arrival of a baby girl, **Mary Cawline Butler,** at their home in Boston on July 3.

Bert and Patty Taub are spending the summer in Maryville, Mo., on a farm, and will soon come East with a new act.

Olive Tell will have the chief feminine role in "Civilian Clothes," which **Oliver Morosco** will produce in New York shortly.

Irving Pichel, husband of **Violet Wilson,** in "A Lonely Romeo," has been engaged to stage "Those Who Walk in Darkness."

John Junior will be seen in the leading role of a new play called "The Double Harness" which Joseph Klaw will produce.

Richard Sterling, who appeared in "A Tailored-Made Man," has been engaged by Comstock and Gest for a new production.

Dennis DuFor has returned from France and will re-enter vaudeville with his brother in the old act of DuFor Brothers.

Lee Baker, Forrest Winant, Regine Wallace and **Helen Bolton** have been signed by Walter Hast for a new play for Cocmo Hamilton.

Walter C. Kelly, "the Virginia Judge," returned to the United States last week after a tour of England and Scotland in vaudeville.

Inman and **Horton** were compelled to cancel Fox's Ridgewood Theatre, Brooklyn, last week, on account of the illness of **Billy Inman.**

The Oakland Sisters, Ann Warrington, Howard Johnson and Marguerite Zendor have been added to the cast of "Angel Face" in Chicago.

Mr. Loveridge, of the Alhambra Theatre now closed, is relieving **Ben Blatt** as manager of the Bushwick while the latter is on his vacation.

Dorothy Mackaye, formerly with Mitzi in "Head Over Heels," will be seen in "See-Saw" in the Fall under the direction of Henry W. Savage.

Helen Plimmer, daughter of **Walter Plimmer,** the booking agent, is now acting as secretary to her father in his Strand Theatre building office.

Arthur Lyons is taking a vacation at Atlantic City and his brother **Samuel** is taking charge of the office in the Putnam Building during his absence.

"Big Bill" Edwards will be chairman of the Metropolitan Committee that will handle the publicity campaign of the Actors Memorial Day Dec. 5th.

Harold O. Hevia, has arranged with **Walter Plimmer** to supply the Francais Theatre, Montreal, with a six-act vaudeville show semi-weekly beginning Aug. 25.

Luisa Tetrazinni, now in Italy, has cabled friends in New York denying that she is engaged for an American tour under the direction of Jules Daiber.

Frank "Chick" Lloyd has just arrived from London with his wife, who has retired from the stage, thus breaking up the act. He was absent eighteen months.

DeWolf Hopper and **Marcia Abbe** are taking the place of **Mr.** and **Mrs. Coburn** in "The Better 'Ole" at the Booth, for two weeks, while the latter are taking a vacation.

Guy Smith, connected for many years with the theatrical business in Oakland, Cal., has succeeded **Leo Weinberg** as manager of the Strand Theatre in San Francisco.

Mischa Ferenzo, the tenor, has been signed up by **Charles B. Dillingham** for next season to appear in the Hippodrome show, the engagement being brought about through **Edgar Dudley.**

James Pillings, formerly manager of the Empress Theatre, San Francisco, and for the past eight years manager of the Orpheum at Vancouver, is spending his vacation in San Francisco.

Jack Connors, stage manager of the "Royal Vagabond," was last week placed under a five year contract by Coutts and Tennis to stage the dance numbers in the latter's musical road shows.

Jim Martin, of the team of Lester and Martin, has returned after fourteen months in France and will be seen shortly in vaudeville with a new act. He has been cited several times for bravery.

Solly Ward, the burlesque comedian, was last week placed under a five-year contract by **Edgar MacGregor,** the producer, and will be featured shortly in one of the latter's forthcoming productions.

William Moore Patch has taken offices in the New York Theatre Building and will shortly announce the production of a number of plays and musical shows which he intends offering in the fall.

Sol. Turek, of the Loew Vaudeville Booking department, left last Saturday to spend a two-week vacation with his mother in Connecticut. Ernie Williams is handling the books during his absence.

Beth Stanley, who recently came here from Chicago, where she appeared in the Winter Garden Restaurant revue, has been engaged by Flo Ziegfeld to appear in his "Frolic" shows atop the New Amsterdam Theatre.

Martin J. Kurtzig, recently manager of the Strand Theatre in San Francisco, has resigned his position as film supervisor of the Northwestern division, U. S. Army, and will be the manager of the Alhambra Theatre in 'Frisco.

R. Alfred Jones, resident manager of the Strand theatre, has deferred his trip to the European battlefields and, instead, has hied himself away to the Maine woods, where he and **Mrs. Jones** will spend a two weeks' vacation.

Billy Gaines, formerly manager of the Manhattan Theatre, New York, but now directing the destinies of the Locust Theatre, Philadelphia, is spending a two week vacation in New York and renewing old acquaintances along the Rialto.

Fortunato Gallo, impressario of the San Carlo Opera Company, was tendered a dinner of congratulation at the Buena Vista Hotel, in Coney Island, last week, in honor of his having been made a Chevalier of the Crown of Italy.

William E. Betts, who played "Grouch" in "Experience" for the last five years, has been re-engaged for the sixth season, which starts in Boston, Aug. 26. Betts is now in the hospital recovering from an illness which resulted from ptomaine poisoning.

Olive Wyndham, William B. Mack, Frank Monroe, Florine Arnold, William Boyd, Arleen Hackett, Stewart E. Wilson, Georgia Lee Hall, Harriet Ross, Anne Sutherland, Richard Gordon, are in the new "Voice in the Dark" company, now rehearsing.

FAN SAN
(This is not a Face Powder)

THEY'RE OFF! YES, SIR! AND WE SURE HAVE SOME HOT ONES. JUST RUN YOUR OPTICS OVER THIS BUNCH OF FILLIES!

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"LONESOME BLUES" Oh, boy, what a Blue Song. By "Mule Blue" Bradford. Nuff said.

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"LOVE ME ALL THE TIME" You're bound to love this one. "Hal" Dyson says it's a bear. He wrote it and admits it's good. Why argue? Come in and decide.

"DEAR OLD MAMMY" You can't help but love "Dear Old Mammy." Perry Bradford's new one.

"BROKEN HEARTED BLUES" "Mules" knock 'em dead blue song. We also have 1,000,000 extra chos for this bird.

"WIGGLE WIG-WAGGIN' AROUND" Hal Dyson and Billie Wells' speed demon. A great peppy number for open and close.

"PAN YAN" And his Jassbo Band—Al. Bernard—J. R. Robinson. You don't have to be a Chink to sing this one.

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"The Shimmying Bear"

"BETTER THAN THE ORIGINAL"

ROYAL THEATRE, THIS WEEK, JULY 21st

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ANNOUNCEMENT

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ASSISTED BY

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Riverside—Venita Gould—Moran & Mack—Blossom Seeley Co.—Howard & Clark—Rigoletto Bros.—Geo. Kelley Co.

Royal—John Dunsmuir—Fallon & Brown—Bob Hall—Hugh Herbert—Wilfred DuBois—Chilson Ohrman—Wilton Sisters.

BROOKLYN, N. Y.

Bushwick — Robbins — Sherman & Uttry — Josephine & Henning—Jason & Haig—Roland Travers Co.

New Brighton—Chris Richards—Sybil Vane—Masters & Kraft—Williams & Wolfus—Arnaut Bros.

ROCKAWAY.

Rockaway—Ruth Roye—Jack Norworth—Brendel & Burt.

Orpheum—Vinie Daley—Klein Bros.—El Cota—Black & White—Beatrice Morgan Co.

BALTIMORE.

Maryland—Lewis & Dody—Jack Kennedy Co.—Langford & Fredericks—Frisco—Kitaro Japs—Grace DeMar—Ben & Hazel Mann—Bessie Clifford—Ernest Evans Co.—Fenton & Fields.

BOSTON.

Keith's—Bert Howard—Irving Fisher—Bernard & Duffy—"5,000 a Year"—Gallagher & M.—Tameki Duo—Clark Sisters—Collins & Hart—Hyans & McIntyre.

BUFFALO.

Shea's—Jack McGowan Co.—Montgomery & Allen—"Yip Yip Yaphankers"—The Cansinos—Haruki Onuki—Howard & Sadler.

CLEVELAND.

Hippo.—Samstead & Marion.

DETROIT.

Temple—Robbie Gordone—LaBernecia Co.—Bob & Tip—Rae Snow—Larry Comer—Miller, Ship & G.—Two Carletons—Howard & Scott.

GRAND RAPIDS.

Ramona Park—"Not Yet Marie"—Falsom & Brown—Donald Roberts—Carl Emmy's Pets—Swift & Kelly.

PORTLAND.

Keith's—Jennie Middleton—Kharum—Ishikawa Japs—Mrs. Wellington's Sur.—Muller & Stanley—J. Singer & Dolls.

PHILADELPHIA.

Keith's—Marx Bros.—Paul Becker Co.—Millette Sisters Co.—Burns & Lynn—Arnold & Allman—Moss & Frye—The Partrowas—Lightners & Alex.—Orville Stamm.

WASHINGTON.

Keith's—Curzon Sisters—Ashley & Skipper—Vera Bostow—Mosconi Bros.—Doree's Celebrities—O'Neil & Keller—Wilbur Mack & Co.

ORPHEUM

CHICAGO, ILL.

Majestic—Barnes & Crawford—Emma Carus—Eva Shirley Co.—Pianoville—Lloyd & Christie—Royal Gascoignes—Lohse & Sterling.

State Lake—Leona La Mar—Haig & Waldron—Betty Bond—Henry & Moore—Lachman Sisters.

LOS ANGELES.

An American Ace—Janis & Chaplow—Three Jahns—Harry Hines—Trixie Friganza—Bronson & Baldwin—Espe & Dutton—Dave Ferguson & Co.

FRISCO.

Reckless Eve—Murphy & White—Nelson & Chain—Ione Pastori—Bekefi & Sherere—Deiro—Clifford & Wills—Grace La Rue.

POLI CIRCUIT

BRIDGEPORT.

Poli (First Half)—Allen & Richmond—Saxton & Farrell—Marguerite Pacula—"Rubeville." (Last Half)—Marino & Maley—John Lorenz & Mildred Florence—Cooper & Ricardo—Billie Shaw & Her Revue.

Plaza—Earl & Mullen—Shirley Sisters—Harry Antrim—"Tango Shoes." (Last Half)—Tozart—Florence Millett—Miller & Ward—Gossler & Lusby.

HARTFORD.

Palace (First Half)—The Brards—Ott & Nickerson—Dancing Serenaders—Marino & Maley—Lehr, Edmonds & Marr—Will Ward & Girls. (Last Half)—Arthur & Dolly LeRoy—Richard Lee—Anderson & Burt—Stuart & Neff—Shirley Sisters—"Rubeville."

Palace (First Half)—Tozart—Althoff Sisters—Cooper & Ricardo—Billie Shaw & Her Revue. (Last Half)—Mrs. Gene Hughes & Co.—Marguerite Paoula.

Bijou (First Half)—Field Sisters—Florence Millette—John Lorenz & Mildred Florence—Miller & Ward—Gossler & Lusby. (Last Half)—Earl & Muller—Allen & Richmond—"Oh! George"—William Sisto.

SCRANTON.

Poli (First Half)—Jack Hanley—"Memories"—Frankie Fay & Jazz Duo. (Last Half)—Ruth Budd—Sylvester & Vance.

WORCESTER.

Poli—Bob Randall—Mrs. Gene Hughes & Co.—Greenlei & Drayton. (Last Half)—Althoff Sisters—Fern & Davis.

Plaza—The Nellos—William Sisto—Hunter, Hick & Hunter. (Last Half)—Field Sisters—Saxton & Farrell—Clark Williams—"Summer Girls & Fall Guys."

WATERBURY, CONN.

Poli (First Half)—Arthur & Dolly LeRoy—Richard Lee—Anderson & Burt—Stuart & Neff—"Summer Girls & Fall Guys." (Last Half)—The Valdares—Ott & Nickerson—Bob Randall—Hunter, Chick & Hunter—Will Ward & Girls.

FAN SAN
(*This is not a Face Powder*)

PANTAGES

WINNIPEG, CANADA.

Pantages — Oh, Billy — Hall & Shapiro — Joe Roberts — McLean & Co. — Stagpole & Spier — Mozarts.

REGINA AND SASKATOON, CANADA.

Pantages—Honeymoon Inn—Shaw & Bernard—Makarenka Duo — Murry Livingston — Austin & Delaney—Rials.

EDMONTON, CANADA.

Pantages—Uyeno Japs—Clyde Cook—Venetian Gypsies—Silber & North—Lady Alice's Pets—La Petite Elva.

CALGARY, CANADA.

Pantages — Golden Troupe — Marie Fitzgibbon — Le Grohs—Chisholm & Breen—Panama Trio—Lorsch & Russell.

GREAT FALLS AND HELENA, MONT.

Pantages—Jarvis Revue—Ad Wohlman—Porter J. White & Co.—Anita Arliss—Canfield & Rose—Morak Sisters.

BUTTE, MONT. (4 DAYS), ANACONDA AND MISSOULA (1 DAY).

Pantages—Little Lambs—Retter Brothers—Ray Conlin—Imperial Quintette—Ray & Emma Dean—Three Romanoff Sisters.

SPOKANE, WASH.

Pantages—The Shattucks—Bobbie Henshaw—Gilrain Dancers—Rialto Quartette—Joe Jackson—Gaylord & Herron.

SEATTLE, WASH.

Pantages—"Her Left Shoulder"—Florence Rayfield—Ziegler Twins & Co.—Angel & Fuller—Bell & Eva.

VANCOUVER, B. C.

Pantages—Brosius & Brown—Dorothy Lewis—Richard the Great—Hello, People, Hello—Ball & West—Stewart & Olive.

VICTORIA, B. C.

Pantages — Submarine F-7 — Juliet Dika — The Cromwells—Argo & Virginia Sisters—Novelty Minstrels—Green & Pugh.

TACOMA, WASH.

Pantages—Booth & Leander—Lawrence & Edwards—Revue de Luxe—Leroy & Dressner—Primrose Minstrels—Harris & Noland—Singer's Midgets.

PORTLAND, ORE.

Pantages—Amoros & Obey—Betty Brooks—Lots & Lots—Meyers & Wesser—Bert Melrose—Song & Dance Revue.

SAN FRANCISCO, CAL.

Pantages—Diaz & Monks—Nadell & Pollette—Cliff Clark—Lella Shaw & Co.—Empire Quartette—Joe Fenton & Co.

OAKLAND, CAL.

Pantages—Schepps Comedy Circus—Arthur Lloyd—Samaroff Trio—Josephine Davis—Cook & Lorenz—Teeter Septette.

LOS ANGELES, CAL.

Pantages—Helen Jackley—Fay & Jack Smith—Kajiyama—Hager & Goodwin—Rhoda & Crampton—Anderson's Revue.

SAN DIEGO, CAL.

Pantages—Will Morris — Victoria Four — Maidie DeLong—Stever & Lovejoy—Harris & Mannion—"Some Baby."

SALT LAKE CITY, UTAH.

Pantages—Hall & Guilda—Valmont & Reynen—Rucker & Winifred—Murtha Russell & Co.—Tom Kelly—Camp Dix Jazz Band.

OGDEN, UTAH.

Pantages—Alice Teddy—Joe Reed—Caites Bros. & Co.—Race & Edge—Ruth St. Denis—Abrams & John.

DENVER, COLO.

Pantages—Gordon & Day—Raines & Goodrich—Denishawn Dancers—Eddie Ross—Stampede Riders—Jimmy Britt.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Emma & Boyd—Turelli—Shabbott & Brooks—Tabor & McGowan—Fatima & Co.—Three Dixie Boys—"Poor Jim"—Mumford & Stanley—Bell & Gray. (Last Half)—Ellison & Brown—Chas. Reilly—"Glasgow Maids"—Goldie & West—Dare Austin & Co.—L. Wolfe Gilbert Co.

Boulevard (First Half)—Ziras—Ellison & Brown—Ronair & Ward—Chas. Reilly—La Follette Co. (Last Half)—Reddington & Grant—Millard & Doyle—Hugh Norton & Co.—Nelson & Cronin—Musical Hodges.

National (First Half)—Brown's Dogs—Newell & Most—June Mills—Dave Harris—Bernevici Brothers. (Last Half)—Chong—Weston & Peggy—"Poor Jim"—Exposition Jubilee Four—Norton-Sher Co.

Orpheum (First Half)—Suzanne & Ernest—Chong—Henshaw & Avery—"Somewhere in France—Durkin Girls—Three Rozellas. (Last Half)—Morton Brothers—Hallen & Goss—Armstrong & Smith—Langdon & Smith—Fatima & Co.

Avenue B (First Half)—Quinn & De Rex—Geo. Krable Co.—Ted Healy—Daras Brothers. (Last Half)—Cornella & Ardelle—Jessie Reed—Five Honey Girls—Patrick & Otto—Liazeed Troupe.

Delancey Street (First Half)—Chrystie & Ryan—Lew Frey—Ford & Goodrich—Hugh Norton & Co.—Hawthorne & Cook—Seven Wazzams. (Last Half)—Emma & Boyd—Turelly—June Mills & Co.—Stanley & Mazie Hughes—Frazer, Bunce & Harding—Bell & Gray.

Greeley Square (First Half) — Two White Steppers—Morton Brothers—Weston & Peggy—Dare Austin & Co.—Neil McKinley—Reddington & Grant. (Last Half)—Chyo & Chyo—Ford & Goodrich—Frank Gould—Martin & Courtney—Bard & Boan—Eskimo & Seals.

Victoria (First Half)—Goldie & Ward—Ferdinand—Armstrong & Smith—Langdon & Smith. (Last Half)—Two White Steppers—Conroy & O'Donnell — Falle & McGowan — Dave Harris — Herbert Brooks.

Lincoln Square (First Half)—Esquimo & Seals—Nelson & Cronin—Martin & Courtney—Bard & Boan—Musical Hodges. (Last Half)—Suzanne & Ernest—Three Dixie Boys—Octavia Handworth & Co.—Ferdinand—Sabbott & Brooks.

(*Continued on page 26.*)

Playing The Coolest Theatre In America

THIS WEEK
(JULY 21)

PALACE, NEW YORK

AL. KLEIN HARRY
BROS.

"AIN'T I GRAND?"

Met with unanimous praise by the reviewers of the United States, viz.

VARIETY (Sime): "Klein Bros. will always be a standard vaudeville act."

New York "American": "A sure-fire act; their antics are clever."

Chicago "American": " . . . keep the audience in roars of laughter; . . . clever comedians of the highest order; . . . antics and fun, new and clean."

Buffalo "Courier": "A big hit . . . put across a nifty fusilade of wit and fun . . . clean material and naturally registered the hit."

Washington "Post": "Made the house merry; their rapid lip work was met with continuous laughter."

Philadelphia "Ledger": " . . . offer a series of jokes which caught the house, and after repeated encores the music for the next act had to cease. It was their first appearance in Philadelphia. They can come again."

The end of a perfect route—105th week—Orpheum, Brooklyn, next week

Direction, MAX GORDON

WE DON'T STOP SHOWS—
WE KEEP THEM GOING

TOM SULLIVAN PRESENTS

FLO OWEN

The Million Dollar Venus of Burlesque

IN THE INGENUE ROLE WITH

MONTE CARLO GIRLS

AMERICAN BURLESQUE CIRCUIT
SEASON 1919-1920

WANTED
CALL CALL

All Ladies and Gentlemen Signed with

DAVE MARION'S BIG SHOW

Will kindly report for rehearsal at **Parkview Palace, 3 and 5 West 110th Street, New York, Friday, August 1st, 10 A. M.** Can use a few high class **chorus girls, ponies, mediums and show girls**—best treatment—top salary. Paying the girls $25.00 per week. No half salaries. Railroad fares paid both ways. Sleepers and everything furnished free.

Acknowledge this call in writing or in person to **BOB TRAVERS, Rooms 707-708 Columbia Theatre Building, 47th Street and Seventh Avenue, New York.**

CALL BARNEY GERARD'S ATTRACTIONS

WILL REHEARSE AT YORKVILLE CASINO 210 East 86th St. (Near Third Ave.)

"FOLLIES OF THE DAY"— REHEARSE: Chorus—Sun. Morn., Aug. 3, 10 o'clock. Principals—Mon. Morn., Aug. 4, 10 o'clock. Open—Satur., Aug. 16, Newark, N. J.

"GIRLS DE LOOKS"— REHEARSE: Chorus—Sun. Morn., Aug. 3, 10 o'clock. Principals—Mon. Morn., Aug. 4, 10 o'clock. Open—Mon., Aug. 18, Baltimore, Md.

"SOME SHOW"— REHEARSE: Chorus and Principals—Satur. Morn., Aug. 9, 10 o'clock. Open—Mon., Aug. 25, Binghamton, N. Y.

We pay to good looking girls—$22.00. No half salaries. All wardrobe furnished. Railroad fare to opening and from closing point. Sleepers. Fifty dollar bonus. Half salary during rehearsal. Can use a few more. **BARNEY GERARD, Columbia Theatre Bldg. Phone: Bryant 5779.**

CALL AL. REEVES SHOW

starts rehearsing **Monday Morning, July 28th,** at **Imperial Hall, Fulton St. and Red Hook Lane, Brooklyn, N. Y.** (one block from Borough Hall Subway Station.) **We rehearse two weeks only.**

CALL ALL PERSONS ENGAGED FOR CALL

EDMOND HAYES

AND HIS OWN COMPANY

Kindly report for rehearsal **Monday Morning, Aug. 4th, 10 o'clock, Olympic Theatre, New York City.** Kindly acknowledge above call by letter or in person to **ART. H. MOELLER, Olympic Theatre.** Can use a few more good ponies and medium.

LEW LEDERER

Will open at Kahn's Union Square Shortly

SOUBRETTE BETTY PALMER

GIRLS GIRLS GIRLS

BURLESQUE NEWS

(Continued from page 13)

MORE ROSTERS FILLED

Several more shows filled their rosters last week. Among them were: Sim Williams' "Girls from Joyland"—Billy Gilbert, Al Watson, Billie Davies, Mabel Howard, Ida Nicoli, George Brennen, Bert Keller and Mac Morris. Executive staff—Al Bluemstock, manager; Pete Slattknect, agent; Billy Barker, leader; James Wilbour, carpenter; Ed Holland, electrician, and Billy Leroy, "props."

Liberty Girls—Jack Conway, James J. Collins, George A. Suits, Monica Redman, Helen Stuart, Marcia Payne and the Runaway Four. Executive staff—Alex Gorman, manager; Harry Newman, agent; Andy Harer, leader; Jim Hall, carpenter; Harry Kitz, "props," and twenty girls.

Ben Welch Show—Pat Kearney, Frank P. Murphy, Vic Casmore, Harry Evans, Dolly Morrissey, Nettie Hyde, Freda Florence and Frankie Martin. Executive staff—Izz Grodz, manager; Chris. Nauman, agent; Ted Gray, carpenter; Phil Helm, "props," and Joe Lyons, electrician.

GOING INTO "HITCHY-KOO"

Joe Cook, who retired from the cast of "Peek-a-Boo," at the Columbia Theatre two weeks ago, has begun a vaudeville engagement at the Palace Theatre, Newark. He will play a few weeks of vaudeville and then open with the new "Hitchy-Koo" show which will open at the Globe early this season.

GRAND, TRENTON, TO REOPEN

TRENTON, N. J., July 20.—The Grand Theatre, on South Broad street here, of which Benjamin A. Levine is the lessee, will reopen within a few days. Levine has decided upon a policy of burlesque for one day of the week only. A matinee and evening performance will be held on Saturdays. The other days of the week will be devoted to other forms of amusement.

The Trenton Athletic Club has secured the house for Monday evenings. The burlesque shows will come to this city from Wrightstown, near Camp Dix, where they will play in a house to be erected by Levine.

The new house which he will build will take the place of the Dix Theatre which burnt down two weeks ago with a loss of $65,000, of which $28,000 was covered by insurance.

ANGELO ROMEO

DANCER AND PRODUCER

With "Listen Lester" and Producing Numbers for HARRY HASTINGS' BIG SHOW and His KEWPIE DOLLS. Address, Care Harry Hastings, Columbia Theatre Building, New York.

MYRTLE ANDREWS

Ingenue—SLIDING BILLY WATSON SHOW—Season 1919-1920
MANAGEMENT ROEHM and RICHARDS

EMILY CLARK

Kahn's Union Square now. Re-signed with Joe Oppenheimer's Broadway Belles next season.

DREW AND CAMPBELL'S **LIBERTY GIRLS** WITH JACK CONWAY

First Call for Rehearsals

All principals and chorus girls kindly report Thursday, July 24, at Turne Hall, 305 W. 54th Street, near 8th Avenue, New York (first floor), at 10 A. M.

WANTED.—A few more GOOD CHORUS GIRLS, salary $25.00 per week. Fare paid to opening point and from closing point. Everything furnished throughout season.

THE SPORTING WIDOWS OF 1919-20-21-22

WILL BE A MUSICAL COCKTAIL, MIXED WITH A DASH OF PEP, PLENTY OF GINGER, PRETTY GIRLS, GORGEOUS COSTUMES, FUNNY COMEDIANS, BUT

MOSTLY MIXED WITH ALCOHOL AL. K. HALL

CALL CALL

All Ladies and Gentlemen Engaged for

SAM HOWE'S BIG SHOW

Please report for rehearsals at **Turn Verein, 85th Street and Lexington Ave., New York, Monday, July 28th, 10 A. M.**

SAM HOWE'S SPORT GIRLS

Same address, Monday, Aug. 4, at 10 A. M. Can use a few more chorus girls, salary $22.00. Everything furnished, including sleepers. Acknowledge this call in person or in writing to **SAM HOWE, Suite 1011-1012, Columbia Theatre Building, New York.**

JUST ARRIVED—TWO PEOPLE FROM THE WEST

ERNEST MACK and VERA HENNICI

Singing and Dancing Comedian — *Singing and Dancing Soubrette*

INVITING OFFERS FOR NEXT SEASON

See ROEHM & RICHARDS

CALL CALL CALL

All people engaged for the following shows please report for rehearsals at

Unity Hall, 341 W. 47th St. New York

ROUND THE TOWN

SUNDAY JULY 27, 10 A. M.

GIRLS FROM THE FOLLIES

SUNDAY AUG. 3, 10 A. M.

Kindly acknowledge this call in person or writing to **STROUSE and FRANKLYN, Columbia Theatre Building, 47th St. and 7th Ave., New York.**

CALL CALL CALL

All Ladies and Gentlemen Engaged For

Mollie Williams Greatest Show

Report for rehearsal at Casino Theatre, Flatbush Ave. and State St., Brooklyn, N. Y., Monday, July 28, 10 A. M. Sharp. Please acknowledge by letter to **MOLLIE WILLIAMS, 372 St. Johns Place, Brooklyn, N. Y.,** or **Phone 1099 Prospect.** Can Use a Few More Good Chorus Girls.

PRIMA DONNA **RUTH ROLLINGS** KAHN'S UNION SQUARE

BILLIE REEVES

PLAYING HIS FAREWELL AMERICAN ENGAGEMENT OF THE SEASON IN "THE RIGHT KEY, BUT THE WRONG FLAT."

THIS WEEK, JULY 21, AT B. F. KEITH'S PALACE THEATRE, NEW YORK

The Original Drunk, Creating the part in Karno's "Night in an English Music Hall," Known in England as "The Mumming Birds."

Extends his heartfelt thanks to Mr. E. F. Albee, Mr. J. J. Murdock, Mr. Martin Beck and Messrs. Claude and Gordon Bostock for their many favors shown. AU REVOIR to American Managers and Theatregoing Public—THANK YOU—GOD BLESS YOU ALL.

Sailing July 28 on the S. S. Aquitania for London—Arriving Aug. 3 and Opening Aug. 4 for Sir Edward Moss' Empire at Birmingham, Eng. Booked by my namesake, Horace Reeves, London, Eng.

3 KITARO BROS.

KEITH'S PALACE THIS WEEK

NEXT WEEK, BALTIMORE Dir. Pat Casey Office

ANDY RICE

VAUDEVILLE WRITER

NOW

Subway Central Building—Broadway and 42nd Street

Telephone, 3993 Bryant—Room 500

VAUDEVILLE BILLS

(Continued from page 23)

BROOKLYN, N. Y.

Metropolitan (First Half)—Chyo & Chyo—Frank Gould—Herbert Brooks & Co.—Frazer-Bunce-Harding—Glasgow Maids. (Last Half)—Kimawa Japs—Durkin Girls—Ronair & Ward—Mumford & Stanley—Bernivici Brothers.

DeKalb (First Half)—Three Maxims—Harrison & Burr—Red Fox Trot—Exposition Jubilee Four—Norton-Sher Co. (Last Half)—Brown's Dogs—Newel & Most—"Somewhere in France"—Neil McKinley—Paul & Pauline.

Palace (First Half)—Cornella & Adele—Jack Reddy—Cook & Oatman—Baker & Rogers—Liazeed Troupe. (Last Half)—Quinn & De Rex—Four Rubes—Daras Brothers.

Warwick (First Half)—Bolger Brothers—Francis & De Mar—Five Honey Girls—Patrick & Otto—Paul & Pauline. (Last Half)—Jack Reddy—Cook & Oatman—Sampson & Douglas—Whitman's Dogs.

BALTIMORE, MD.

Equillo Brothers—Grace Leonard & Co.—Harry Brooks—Carson & Willard—Resista.

BOSTON, MASS.

(First Half)—Juggling Nelson—Cook & Vernon—"Harmless Bug"—Jack Goldie—Rainbow Girls. (Last Half)—Hanley Sisters—Waring & Ainslee—Arthur Sullivan & Co.—Armstrong & James—"The Owl."

FALL RIVER, MASS.

(First Half)—Le Veaux—Waring & Ainslee—Arthur Sullivan & Co.—Armstrong & James—Hanley Sisters. (Last Half)—Juggling Nelson—Cook & Vernon—"Harmless Bug"—Jack Goldie—Rainbow Girls.

HAMILTON, CANADA.

Kremka Brothers—Fred Weber & Co.—Long & Ward—Ash & Hyams—Baraban & Grohs.

MONTREAL, CANADA.

Hinkel & Mae—Clark & Francis—Downing & Bunning—Five Musical Misses.

NEW ROCHELLE, N. Y.

(First Half)—Harry Six—Sampson & Douglas—Mabel Whitman & Boys. (Last Half)—Bolger Brothers—Josephine Lenhard.

PROVIDENCE, R. I.

(First Half)—Marlo & Duffy—Loney Nase—Renard & Jordan—Tabor & Green—"The Owl." (Last Half)—Burns & Foran—Malcolm & La Mar—Harold Selman & Co.—Pisano & Bingham—Oxford Trio.

SPRINGFIELD, MASS.

(First Half)—Burns & Foran—Malcolm & La Mar—Harold Selman & Co.—Pisano & Bingham—Oxford Trio. (Last Half)—Le Veaux—Loney Nase—Renard & Jordan—Tabor & Green—Marlo & Duffy.

TORONTO, CANADA.

Asaki & Girlie — Cooper & Lacey — Lipton's Monkeys — Lane & Harper — Clarence Wilbur — Minnie Burke & Jazz Band.

PALISADES PARK, N. J.

Holden—Four Fantinos—Three Mori Brothers—Pless & Rector.

F. F. PROCTOR

(Week July 21 to 26)

NEW YORK CITY.

Fifth Avenue (July 21-26)—John LeClair—Work & Keit—"For Pitys Sake"—Milo—St. Onge & Richie—Crew & Pates—Nora Norrine—Aust, Stanley—Burt & P. Dale—Luba Meroff Co.—Walter Brower—Polly Dassi Troupe—Lillian Fitzgerald.

58th Street.—Lawlor & Daughter—Ellis & Irwin—Wheeler & Potter—Black & White—Fitzsimmons & Norman—Flo & Ol. Walters—Emily Darrell—Argonne Five—Dancing Levars—Turelly.

125th Street—"Every Sailor"—Marg. Padula—Fitzsimmons & Norman—Daly & Berlew—Argotts Lilliputians—U. S. S. Carola Three—William Cutty—Green Family.

Grand Opera House.

Lexey & Rome—Permaine & Shelly—Brown's Hawaiians—Noaack—Kilkenny Four—Healey, Jeff & Co.—Kennedy & Burt.

Harlem Opera House—Mizuma Japs—Martin & Frabine—Stanley & Moore—Sam Leibert Co.—"Oh, George"—Geo. Jessel—Hippodrome Four—Daly & Berlew—Milo—Shoemaker & Rose—Duffy & Caldwell—St. Onge & Richie.

81st Street—Mme. Vera Bell Co.—Wallace Galvin—Duffy & Caldwell—Schoemaker & Roselig—Les Zenis—Smith & Kaufman—Miller & Cook—Hamlin & Mack—May Gardner.

23rd Street—Breen Family—Hippodrome Four—DeLea & Orma—Fred & Albert—Searl Allen Co.—Elinore Cochran—Sam Green Co.—Beck & McIntyre—Orphea—Sam Leibert Co.—"Oh, George"—Edwards & Maxwell.

MT. VERNON.

Waiman & Berry—Walter Weems—Girlies Club—Lillian Fitzgerald—Eva Shirley & Bond—Zelaya—Munina Japs—Nora Norrine.

YONKERS.

Flo & Ol. Walters—Martin & Webb—Raymond Wilbert—Jno & Ber. Goulson—Luba Meroff—Jno LeClair—Lawler & Daughter—Ellis & Irwin—Musical Christies.

BROOKLYN, N. Y.

Greenpoint—Wm. Cutty—Mary Howard—Peck & McIntyre—Edwards & Maxwell—Walsh & Bentley—Branimos—Dooley, Bill—"Every Sailor"—Marg. Padula—"The Cat."

Prospect—Aust, Stanley—Camilla's Birds—Johnson Barker & Johnson—Four Haley Sisters—Jos. Thompson—Clark & Chappelle—Mary Howard & Co.—Hughie Clark—Martin & Frabini.

Halsey—Al Stryker—Orben & Dixie—Jean Adair & Co.—Helen Vincent—Wells & Crest—Esther Two—Pasquaelle & Golden—Jean Adair Co.—Gary Owen & Co.—Mayo & Fox—Military Girls.

ALLENTOWN.

Three Friends—Belle Sisters—Millay McCarthy Co.—Friscoe—"Married via Wire"—Harmony Club—Finley & Hill.

ALBANY.

Helen Miller—Macy & Arch—Mag. LeClair—Ruth Roye—"Yip Yip Yaphankers"—Dare Brothers—Gordon & Delmar—V. & C. Avery—C. Sebastian Co.—Ruth Roye—Rosa King Co.

BRIDGEPORT, CONN.

The Brads—Neary & Gore—Anderson & Burt—Bob Randell—Burke & Valda—Diana Sisters—Fred Clinton—Mrs. Gene Hughes Co.—Greelee & Drayton—Romas Troupe.

BINGHAMTON, N. Y.

Bijou Russell—Weber, Beck & Frazer—"Girl in the Moon"—Billy Lingard—Mason & Gwynne—Jack Martin Co.

CHESTER, PA.

Four Dancing Demons—Winkel & Dean—Sheldon & Co.—Walton & Keating—Four Boises—"Oh, Sweetie"—Kennedy & Kramer—"Memories"—Schwartz & Clifton—Resisto.

CAMDEN, N. J.

"Oh, Sweetie"—Kennedy & Kramer—"Memories"—Schwartz & Clifton—Resisto—Chinese Entertainers—Winkel & Dean—Van Sheldon & Co.—Walton & Keating—Four Boises.

CINCINNATI, O.

Norman Telma—Nelson & Barry Boys—Worth Wayton Four—Day & Neville—McCormick & Winehill—Hackett & Delmar.

DAYTON, O.

West & Edwards—Alice Manning—"Neglect"—Rector, Weber & Lang—Adel. Bell & Co.—Ed. Hastings—Cooney Sisters—Harry Oaks & Co.—Hudson & Jones—Jerome & Newell.

ELIZABETH, N. J.

Turner & Grace—Edmunds & Seigel—Mary Maxfield Co.—Revue Comedy Four—Pagie & Green—Tojetti & Bennett—Stewart & Neff—"Juvenile Revue"—Seabury & Shaw Revue.

ELMIRA, N. Y.

Billy Lingard—Brenn & Cunningham Twins—Pistel & Cushing—Columbia Six—Johnny Reynolds—Bijou Russell—Weber, Beck & Frazer—"Girl in the Moon."

HARRISBURG, PA.

Enos Frazer—Sabina & Goodwin—Jack McGowan & Co.—Herbert Clifton—Billy Hart Co.—Frank Juhaz—Friscoe—Carmen's Minstrels.

HOLYOKE, MASS.

Dancing Dorians—Kharnum—Wayne, Marshall & Candy—Ryan & Haley—Mon. Comedy Four.

HAZELTON, PA.

Hallen & Goss—J. & I. Melva—Harry Goulson—"League of Nations"—Three Variety Girls—Art Smith—Jerome & Herbert—Earl & Bartlett.

ITHACA, N. Y.

Jno. Reynolds—Mason & Gwynne—"Juvenile Revue"—Renn & Cunningham Twins—Pistel & Cushing—Columbia Six.

JOHNSTOWN-PITTSBURGH, PA.

Regay & Lorraine Sisters—Andrew Mack—Wilcox LeCroyx Co.—Kimbell & Kenneth—Frank Carter.

JERSEY CITY, N. J.

Orphea—Bennard & Whitney—Val & E. Stanton—Eughie Clark—DePeron Three—Beeman & Davis—Jno. Woodford Co.—Edmunds & Sigel—Black & White—Four Haley Sisters—Frank Farron.

LANCASTER, PA.

Three Variety Girls—Art Smith—"Cranberries"—Jerome & Herbert—Zinka Panna—Willard & Williamson—Lady Tsen Mei—Aara Sisters.

NEW LONDON, CONN.

Orville Stamm—Three Kings—Althoff Sisters—Four Harmony Kings—Robert & LaFavor—Goldie & Ayres—Lola Girlie Co.—Charles Bartholmew—Delmar & Kole.

NEWARK, N. J.

Zelaya—"Large Children"—Walter Brower—Jack Kennedy Co.—J. C. Morton Co.—Davis & Pell—Martyn & Florence.

OTTAWA, CANADA.

Marnlot's Manikins—Four Bangards—Miller & Stanley—Fern King & Co.—Riggs & Ryan.

PITTSFIELD, MASS.

Ryan & Nealey—Chas. Bartholmew—Andrew Sisters—Goldie & Ayres—Faber Bros.—Orville Stamm—Althoff Sisters—Four Harmony Kings.

PITTSBURGH-JOHNSTOWN, PA.

Berlo Sisters—Cooper & Burkhart—E. Wayne Beeman—Gerard Gardner Co.

PATERSON, N. J.

Toots & Pal—Jno. & M. Dove—Argonne Five—Three Kings—Maria—Cameron & DeWitt—Wheeler & Potter.

PASSAIC, N. J.

Beth Stone & D'Armond—Joe Hardman—Jos. Kessler & Co.—Inman & Horton—Oasaki & Taki—Al Stryker—B. & B. Ross—E. Allen & E. Lyman—Swain's Rats & Cats.

PITTSBURGH, PA.

Carl & Inez—Fox & Ward—Florenze Two—Mr. & Mrs. Mark Hart—Manning & Lee—Melani Five—Dotson—Williams & Bernie.

READING, PA.

Yosi—Frank Juhaz—Grey & Old Rose—Finley & Hill—Carmen's Minstrels—Belle Sisters—Sabina & Goodwin—Jack McGowan & Co.—Herbert Clifton.

SCRANTON, PA.

Zinka Panna—Earl & Bartlett—Harmony Club—Lee Stoddard—Arra Sisters—Piquo & Fallows—Burt & Elsie Mathews—Hendricks Belle Isle & Co.—Harry Goulson—Gladys Dor. & Shalia.

SCHENECTADY, N. Y.

Jack Hanley—Young & Wheeler—"Bride Shop"—Dolly Kay & Co.—Morlan—"Here & There"—Bender & Leehan—Carl Emmy's Pets.

SYRACUSE, N. Y.

Temple—Morlan—Francis & Overholt—"Here & There"—Bender & Meehan—Dolly Kay & Co.—Carl Emmy's Pets—Jack Haleny—Young & Wheeler—"Bride Shop."

TORONTO, CAN.

Jack Morrissey—Walsh & Edwards—El Cleve—Mr. & Mrs. Mel Burne—Martelle—Syncopated Dancers.

TROY, N. Y.

Dare Bros.—Gordon & Delmar—Van & C. Avery—C. Sebastian Co.—Rosa King & Co.—Helen Miller—Macy & Arch—Mag. LeClair—Francis & Overholt—"Yip Yip Yaphankers."

FAN SAN

(This is not a Face Powder)

VAUDEVILLE REVIEWS

(Continued from page 9 and on 28 and 30)

BUSHWICK

With a bill that supplied excellent entertainment, Monday evening saw the Bushwick packed to capacity and with standing room occupied.

Roy Harrah and Company started the show going with their skating offering. The act has a number of novel feats and pleased. The stunts also contain thrills and are very well executed.

The Wilton Sisters, two youthful girls, stopped the show in second position. While the two are clever entertainers, they should try to tone down the "We're It" impression which they give. In short, there is a difference between self-confidence and conceit. They sing and play well, but one encore less would leave the audience with a much better impression of them. They took three when reviewed and more bows than could be counted.

Howard Langford and Anna Fredericks gave a good account of themselves with their "Shopping" skit. Langford is a clever comedian and Miss Fredericks makes an excellent foil for his remarks. However, some of those remarks can be toned down a bit, as they are inclined to be of the "blue" order. They sing well and also did some pleasing dancing.

Officer Vokes and Don, the inebriated dog, were one of the big hits of the first half. They were moved up from the second half and Fallon and Brown shifted down next to closing. The dog is undoubtedly one of the best in the business and goes through his routine of work without a slip.

Beatrice Morgan and Company closed the first section of the bill with Edgar Allan Woolf's playlet, "Moonlight Madness." Miss Morgan, who is already known through her stock appearances, plays her part well, and the improvement in the acting of the cast is another good feature of the act. The story tells of a woman in her thirties who wants to appear young and makes her eighteen-year-old daughter pose as fifteen. Her daughter's sweetheart, in a fit of jealousy, flirts with her and makes love to her. Her husband discovers the flirtation and makes his wife see the error of her ways. She then tests the young man's love for her daughter and later arranges so that they make up.

Marie and Ann Clark followed the Topics of the Day with their comedy offering. The girls handle their material excellently, but are in need of new gags. It was evident that they were new to this Brooklyn audience, for they had the house completely fooled with their opening. They started laughs coming with the "plant" business in the audience and kept them coming the entire time they were on.

Jimmy Fallon and Russ Brown picked up the applause where the Clarks left it and went off with a good sized hit stored away. They opened with some patter in which was a few new gags and then Fallon gave his imitation of Bert Fitzgibbons, which was excellent. Fallon is not only using Bert's gags, but also the wash-stick and a straw hat, which comes in for some mean punishment. A "Frenchie" ballad by Brown followed and was heartily applauded by all, including Janet Martine, who sat in a box watching the show. The boys completed the offering with more clever patter and a song.

The writer has seen Jimmey Hussey's new act every week since the first day he broke it in two and a half weeks ago, and every time he sees it, it is improved. To mention all the improvements would take too much space, but among them are new gowns which Flo Lewis wears. Also, new gags have been put in. Hussey stopped the show with his singing and was compelled to take two encores. Billy Worsely was handicapped by having the same song for his solo that Fallon and Brown closed with, but took a big hand despite it. G. J. H.

FAN SAN
(This is not a Face Powder)

McVICKERS
(Chicago)

The Fisher Sisters opened the bill with a display of iron-jaw work that was remarkable. The girls work earnestly throughout the entire time they are on and give no evidence of stalling. They offered a variety of thrilling feats which they went through rapidly.

Lillian Calvert pleased in the second spot with her song cycle. She is the possessor of a good voice, which she shows to best advantage in her strong numbers. Most of her cycle is composed of popular compositions, and they were accorded a big hand.

Fennell and Tyson offered singing and dancing of an appreciative sort. Both sing well and deliver their numbers in a manner that was liked. They pleased with their dancing, which they did well.

The Morrell Sextette, accompanied by an aggregation of string instrumentalists, presented a lively melange of numbers that won favor with the audience. They have an excellent programme, which is very well selected and sent the act off for one of the honors of the bill. The various members are good musicians and play well together.

Coffman and Carroll, man and woman, one as "black-face" and the other in tan make-up, offered patter and singing that was full of life from start to finish. The lady handles her end of the act excellently and is given capable support by the man. They had the audience with them and received a generous amount of applause.

Herbert Denton and company offered a pleasing comedy skit called "Poughkeepsie." The plot of the offering is old, but the lines are handled cleverly by Denton, who is given excellent support by his cast. He portrays his character role well and drew laughter as well as applause from the house.

Gardner and Revere, another man and woman team, offered nonsensical bits of patter and scored one of the laugh hits of the show. In addition to the patter, Gardner, who is a very good comedian, has a variety of comical actions that continually convulsed the audience. Miss Revere holds her end of the act well and, as a team, they size up very well.

The Four Casters closed the show with an exhibition of casting on horizontal bars that thrilled from start to finish. The boys have a number of good feats that are out of the ordinary run of acts of its kind and netted them liberal applause. H. F. R.

KEENEY'S
(Last Half)

It should be mentioned here that Manager Thoms has inaugurated a new artistic effect in scenery which looks very well.

Grace Leonard opened the show with her singing and impersonation act. She is assisted by Fred Thompson who plays the piano and saxophone satisfactorily.

Gilmore and Castle, blackface comedians, will be reviewed at length under New Acts.

The Four Keltons, three of them girls, came next with their musical act. The man acts in the capacity of director, working from the orchestra. The girls played several "jazzy" tunes together and then came in for some solo numbers. The best of these was the cornet selection.

A Mack Sennett Comedy and Pathe news reel split the bill here.

The vaudeville was resumed by Josephine Davis, in a cycle of songs. She opens with a ballad and follows with a comedy number. Her next is a "Frenchy" number, after which she does a Jewish song. For an encore she sang one of the latest popular ballads. She was well liked by the audience and scored a hit.

The Hippodrome Four sang and fooled away several minutes, much to the enjoyment of the audience. Their voices blend well together, and they have several good bits of business in their act. These, though old, are always good for laughs.

Phil Baker, assisted by "Jo-Jo" in an upper box, scored the easiest hit on the bill. There is very little to the act, but the audience fell for it like a kid for candy, and Baker had no trouble at all in scoring. The "plant" in the box is a nut comedian. The ragging of "Dan MacGrew" was a riot.

Elsie Ferguson in "The Avalanche" was the feature. S. K.

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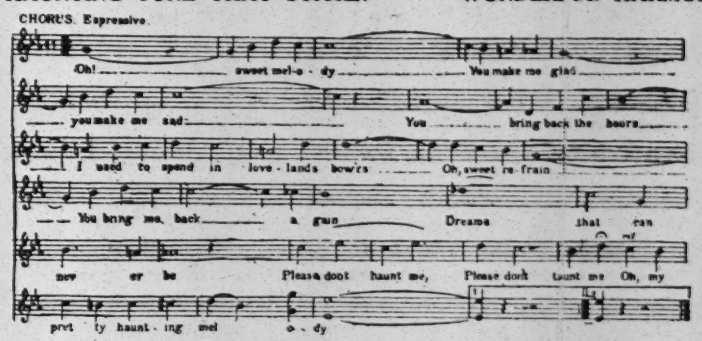
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DIRECTION—ROSALIE STEWART

VAUDEVILLE REVIEWS

(Continued from pages 9 and 27 and on 30)

HARLEM OPERA HOUSE
(Last Half)

The main features on the bill were two films which were flashed immediately after each other. One was "The Bishop's Emeralds" with Virginia Pearson, and the other "The She-Wolf" with Texas Guinan.

Billie Lingard started the vaudeville portion of the bill with an artistic posing act that will surely make big time. All her poses are done in a marble effect and in a frame. She is nicely formed and, among her poses, reproduced some well-known works of famous sculptors.

The American Comedy Three, formerly the American Comedy Four, would greatly benefit themselves by omitting their comedy, and sticking to singing, which they do well, as they have pleasing voices. But the comedy is the sort that grates on the average audience. One takes the part of a "wop," another of a "nance" and the third works straight. The gags are old, and the "nance" is decidedly overdone. At this house, they went well, but in the majority of houses will have trouble.

Elmer Thompson and Company offered "A Matter of Opinion," a comedy sketch which starts very poorly, pleases towards the latter half and then ends weakly. With the opening and closing bits improved, the act will go much better.

Diane and Rubini, assisted by a pianist who is unbilled, went well. Diane wore sandals, through which was discovered her bare toes. The appendages to which the toes were attached were also bare, as far up as the eye could see. All her gowns had the hoop effect. She sings well and is a very good comedienne of the French type. Rubini must have broken a string on his violin for he was compelled to use the orchestra leader's for one number. He fixed it for the next, however. Rubini plays his instrument well and is capably assisted by the pianist, who is his bitter rival in a big crop of hair. Diane threw cigarettes into the audience, in one number, but, as we didn't get one we can't say what brand they were.

Peck and McIntyre stopped the show with their black-face offering. The boys are clever and handle their material excellently.

Goslar and Lusby closed the show with a piano, singing and dancing skit that held the house. It will be found under New Acts. G. J. H.

AUDUBON
(Last Half)

Ernest P. Jones started the show with an organ recital during which he rendered a number of operatic melodies, taking most of his numbers from "Carmen."

Following the comedy reel, Selinas' Circus opened the vaudeville section of the bill with a good comedy animal offering. A pony, some very pretty dogs and three monkeys make up the act and are very well trained. The pony and the dogs did their various stunts and the monkeys kept the audience in laughter at their antics.

Private Earl Ricard has a pleasing personality and when it comes to delivering a song a la Al Jolson, is "all there." His voice resembles that of the black-face musical comedy star and his delivery is also very good. He tells a few war stories that are good for laughs, for most of them are new. As soon as he takes the uniform off and gets a little more material, Ricard should make the better time.

James C. Morton is now working with his wife, daughter and son and, for the main part, is using most of his old material. Evans, one of the house "props," put over a laugh with him by falling from his seat in a box when Morton shot the flowers towards him. The act will be found under New Acts.

Davis and Rich, a girl singer and man pianist, were well received.

Walter Weems stopped the show with his tuba and patter. Weems has some clever material in his monologue and plays the instrument well.

John Guiran and Mlle. Marguerite, assisted by Billy Griffiths, at the piano, offered a new dance routine that will soon make big time. In closing position they scored one of the biggest hands of the bill. The offering will be found under New Acts. G. J. H.

GREENPOINT
(Last Half)

John LeClair opened the show with his exhibition of juggling feats. LeClair is a very clever juggler and, for a man of his age, is as fast as they make them. His tricks are all well done and he leaves no doubt in the minds of the audience that he has a right to the claim of being the oldest and best juggler in vaudeville.

Mabel and Johnny Dove were second on the bill and scored a hit with their comedy bits. Some of these could stand revision and elimination, but, in the main, the act can stand on its merits. They harmonize nicely and, consequently, their singing was received with favor. The Scotch bit was funny and well done. Johnny is a clever dancer and his steps were well liked. They came in for several bows.

Flo and Ollie Walters are two very clever girls with an abundance of personality, lots of good looks, and sufficient talent to make them one of the best, if not the best sister act in vaudeville. They have a vehicle that is bound to go much farther than it has already done, and that's pretty far. They were a riot, and might have answered encore after encore had they so desired.

Bobbe and Nelson followed them and the way they extracted laughs was a delight to see. Laugh after laugh came rumbling out to greet each bit of comedy they enacted and they did lots of it too. Both these men have robust singing voices that an audience is bound to like and they make good use of them. The smaller of the men is the comedian of the act and he had even his partner guffawing at his antics. They scored a big hit and had to take several bows, declining to answer with an encore.

The Seven Glasgow Maids need no description for the name is its label. Suffice it to say that the girls are talented, being graceful dancers and know how to play on their native instruments. They danced and played themselves into a hit and deserved to get one, for the act takes honors among Scotch acts of the day. They had to take three encores, for which they played several Scotch marches.

"The Home Breaker," with Dorothy Dalton, was the feature. S. K.

KEITH'S PROSPECT
(Last Half)

The Four Cliffords, colored entertainers, opened the show with a singing and dancing act that has the customary pep which generally is a feature of colored acts.

William Cutty is a good pianist and has a pleasing voice. But he is not a singer of ragtime or comedy numbers. Hence his rendition of such numbers is bound to be rather weak. Such was the case when he sang one of the latest novelty numbers. It didn't sound right. One expects to hear him sing Irish ballads and nothing else.

A split in the bill was caused here by the addition of an extra feature, in the shape of the Police Reserves Band. It played several selections while the men of the force went through the audience selling tickets for the Police Games.

The Monarch Comedy Four needs a new name, for we failed to see anything funny in the act. As a singing act it ranks with the best in it's line, but the comedy is so old it is really a crime to rehash any of it now.

Jack Kennedy and Company have a comedy sketch that is sure fire and they put it over with a bang. It concerns two golfers of ages that are at extremes, who are in love. The elder is in love with a widow and the younger with her daughter. There is a fine mess of things for a while, but everything is straightened out so that every one is satisfied.

Al Shayne, assisted by a "plant" who works in the orchestra, kept up the good work begun by Kennedy. He makes use of a falsetto voice to get laughs and is ably assisted by the "plant" who takes the part of a "wop."

Burt Earl and The Society Buds closed the show. The act has the main requirement for success as a musical offering in these days of jazz and that is lots of noise and pep. One of the girls plays the piano, another the violin, and the remainder saxophones. All of them play banjoes. S. K.

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"GREENWICH FOLLIES" HAS COSTUMES AND GIRLS EXTRAORDINARY

"THE GREENWICH VILLAGE FOLLIES"—A musical revue in two acts and eleven scenes. Book and lyrics by Philip Bartholomae and John Murray Anderson, music by A. Baldwin Sloane. Presented at the Greenwich Village Theatre, Tuesday night, July 15, 1919, by The Bohemians, Inc.

Principals in cast.

Bessie McCoy Davis, Cecil Cunningham, James Watts, Harry K. Morton, Ted Lewis, Jack Wilson, Suzanne Morgan, Charles Derickson, William Foran, Robert Edwards, Rita Zalmani, Jane Carroll, Homer Rosine, Willard Ward, Warner Gault, Edgar Thornton, Irene Olsen, Cynthia Rex Story, Billie Holbrook.

After ten weeks of rehearsals, during which it was announced to open almost as many times as there are scenes in the piece, "The Greenwich Village Follies" did open at the Greenwich Village Theatre on Tuesday night of last week and a more or less perfect opportunity was given to those who were fortunate enough to get seats—the standees in the back filling the house to almost mob proportions—to visualize the *vie de boheme* as it is not lived in New York's Latin quarter.

On the program, the show is described as "A Revusical Comedy" by Philip Bartholomae and John Murray Anderson, with music by A. Baldwin Sloane. "Revusical," whatever that may mean, perhaps the show is, but that it lacks comedy is a conclusion easily arrived at.

Undoubtedly the authors, if not the producers, had some definite musical show idea which they sought to express in this glittering potpourri. But it seems to have been lost in the aeon-like rehearsal through which the show toiled. The result is a musical revue that attempted to burlesque Greenwich village, but, being unsuccessful in this right at the start, settled down to a really high-class cabaret sort of entertainment. As such, it may be said to be entertaining, even if not highly diverting, there being enough principals in the cast to keep the show lingering here for a long time to come, especially at the Greenwich, which is a little theatre and where a packed house would be considered a sparse handful in one of the average-sized theatres along Broadway.

There is Bessie McCoy Davis, of husky voice, twinkling toes and ingratiating personality. In the "Stolen Melody" number, which she did with Harry K. Morton in the second scene of the first act, she was very funny and the bit earned her an ovation the like of which it would be difficult to duplicate. And while on the subject of ovations, it is worthy of note that Broadway, which witnessed the opening performance en (choice) masse, never was more free from cynical aloofness, nor responded with more warmth of feeling than on the opening night. Indeed, the audience acted like a houseful of children, clapping its hands in ecstatic glee at each separate element of what appeared to be humor, beauty or tunefulness. It was plain to see that Bessie McCoy Davis was a big favorite.

But James Watts, with his female character impersonations throughout the show, was easily the most mirth-provoking element in it, although he used a lot of old stuff, the "Marguerite's Backyard" number—an effective burlesque on Faust—excepted. In the latter, he was assisted by Suzanne Morgan, William Foran and Edgar Thornton, all of whom contributed ably in bringing out all the fun that the bit contained.

Cecil Cunningham, coming into the show at the last minute, as it were, appeared early in the first act and toward the latter part of the last one and did just about as she pleased. She sang character songs, one of which was in French, and did a little monologue that was ostensibly all her own. She has appeared to much better advantage in vaudeville.

Jack Wilson, who was substituted in place of Felix Adler, the latter having withdrawn at the last minute, taking with him the material written for him by Tommy Gray, appeared in several numbers. He was most effective in the "Floating Cabaret" scene specialty.

Bobby Edwards, who is really of the village, supplied whatever Village atmosphere there was in the show and proved to be quite amusing with a series of topical verses that he sang to his own miniature ukelele accompaniment. Ted Lewis and his Jazz Band contributed syncopation in their inimitable way and their playing proved to be one of the rare musical bright spots of the performance.

There were songs, oriental dances and all manner of pirouetting. Jane Carroll, Irene Olsen, Charles Derickson and William Foran sang the songs alloted to them well; and, besides Bessie McCoy Davis, the dancers among the principals were Rita Zalmani, Ada Forman and Cynthia Perot.

The most tuneful number in the show was "My Little Javanese," sung by Jane Carroll, but the most effective one was at the beginning of the second act entitled "I've a Sweetheart in Each Star," sung by Charles Derickson. In this number, a girl standing within a glistening star that whirled about her proved very effective. Olga Ziceva was the girl within the star and she was a shapely miss.

When it is considered that the "Greenwich Village Follies" contains eleven scenes in its two acts, it becomes quite obvious why there was so much color in the show, for the settings were beautiful.

And, for the girls, they certainly are a pulchritudinous aggregation, to say the least, and the costumes they wore were stunning and can easily compare favorably with, if not surpass, those worn in any musical show in town. Andre Sherri did them and deserves credit.

Had Flo Ziegfeld, who came to the show accompanied by his wife, Billie Burke, brought with him the Supreme Court injunction order he has threatened against the producers of the Greenwich show because of the word Follies being used in it, he might have contributed considerably to the hilarity of the occasion. At it was, he sat quietly in the second row, not far distant from Lee Shubert, Sam Harris, Raymond Hitchcock, all of whom seemed to enjoy immensely the "Critic Blues" number sung by Harry K. Morton at the end of the first act in which the newspaper reviewers, by name, were beseeched to "be kind to the show."

Here and there the show ran haltingly, which may be attributable to a variety of reasons, among which is the fact that more has been eliminated from the show than is in it at present and the constant uncertainty under which John Murray Anderson, who staged the show up to the last two days at any rate, Julian Mitchell being reported to have stepped in to put the finishing touches to the show, seemed to be still present on the opening night. Probably, after a week's time, the show will be running with much more smoothness and eclat.

Just the same, in its present shape, especially because of the way in which such humorous elements as there are in it are scrambled, it would make a poor bid for favor along Broadway, where its producers, The Bohemians, Inc., intend that it shall ultimately pay.

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IN VAUDEVILLE

CRABLE & DeFORD
1st OF JULY
IN VAUDEVILLE

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3 -- WHITE KUHNS -- 3
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MARTIN SAMPTER, Rep.

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Eastern Rep.—Lew Golder Western Rep.—Beehler and Jacobs

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STAFFORD & WATTS
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DIRECTION—LEW LESLIE IN VAUDEVILLE

"CRIMSON ALIBI" FILLED WITH MYSTERY THAT WILL ATTRACT

"THE CRIMSON ALIBI"—A melodrama in a prologue and four acts, with nine scenes, by George Broadhurst, after the novel of the same title by Octavus Roy Cohen. Presented by Thomas Broadhurst at the Broadhurst Theatre on Thursday evening, July 17, 1919.

CAST.

Chuck Brown	Gardner James
David Carroll	Harrison Hunter
Professor Bristol	Wm. H. Thompson
James Leverage	John Ellis
Loomis	Thomas Traynor
Andrew Quincy	Robert Barrat
Collins	Roy LaRue
Robert Dorrington	George Graham
Larry Conover	Robert Kelly
Red Parks	Paul Kay
Mrs. Williams	Mary Foy
Judith Darrel	Edna James
Mrs. Dean	Thais Lawton
Mrs. Burrage	Inda Palmer
Mary Garrison	Bertha Mann
Mrs. Wrench	Mary Foy
Julia	Catherine Cozzens

Joshua Quincy was stabbed in the neck with a glistening silver knife held by —? Yes, that is the question around which the mystery play entitled "The Crimson Alibi," dramatized by George Broadhurst from a story by Octavus Roy Cohen, is built.

During the prologue, four acts and nine scenes of this play, which was presented at the Broadhurst Theatre, almost everybody in the cast was suspected of killing Quincy, a crusty millionaire who, ostensibly, did more harm than good in this world, for his death didn't seem to cause anybody any anguish, least of all, the police who searched diligently for the murderer. Several of those suspected even confessed to the murder, so, naturally, they were innocent, confession being the modern stage way in "mystery" plays of signifying complete innocence. Thus, inversely, the question became who didn't kill Joshua Quincy?

The police were baffled, so an amateur detective, splendidly played by Harrison Hunter, took a hand in the proceedings and unraveled the mystery in a manner that was dramatically interesting.

Inconsistency, in this play, mattered very little. The dramatic suspense was so well maintained throughout that the audience was held in complete wonderment up to the moment of the denouement, which occurred in the last act.

A regular guessing contest took place among the audience. One said the butler was guilty; another that an escaped convict had done the stabbing and others that the girl who had confessed was guilty. Everybody opined who the murderer was and everybody was wrong. This will undoubtedly have the effect of sending large numbers of people to witness the play in an effort to solve the mystery

Those who air their views on things dramatic in the public prints having been requested not to divulge the play's secret, to that extent at least it shall remain a secret.

The work of all the players was admirable. Each seemed suited to the part he or she was cast to play. However, there were several players whose work stood out far beyond that of the others. These are Bertha Mann, who played the part of the maid who endeavors to shield her lover. As such, she gave to the part a note of the sincerest sort of passion. Robert Barret, as the dissipated nephew, acted in an easy and natural manner. Thais Lawton's acting was on a par with Miss Mann's. George Graham played the butler in a manner that gave to that character a note of realistic naturalness. Robert Kelly, as an escaped convict, gave a sincere portrayal of this character that would be difficult to equal.

NEEDS 39 STAGE HANDS

The new Al. H. Woods production, "A Voice in the Dark," which will open at the Republic Theatre July 28, requires the services of thirty-nine stage hands, while the cast of the play numbers only thirteen people.

VAUDEVILLE REVIEWS
(Continued from pages 9, 27, 28)

PROCTOR'S 125th ST.
(Last Half)

Bob O'Donnell is away on his vacation this week and Joe O'Neil, is managing things. It seemed like the mid-winter season on Friday afternoon, for the house was crowded with every bit of available standing room occupied.

The Van Cellos found the going very easy in the opening position. The lady merely assists by taking the apparatus to the man, who does all his stunts with his pedal extremeties, ala Risly. He put over some neat juggling feats and also did some juggling with battle-axes, a spear and a shield. His work is neatly done and won generous applause.

Peterson, Kennedy and Murray, billed with their names on one side of the house and the other side bearing the sign "A Treat in Trios," are good as the average trio goes. The boys sing well and deliver their comedy with good effect. They offered a burlesque drama and some gags which should be replaced with new material. There are one of two "blue" spots in the comedy that were eaten up by the crowd which collects here, but would not do very well for another house.

Mary Howard and Company, billed here as Howard, McGuire and Racey, offered their "Real Pal" skit. The act has a few good places in it, but, as a whole, is very ordinary. In fact, Miss Howard would greatly benefit herself by taking the first part of the offering and building a sketch with a plot to it. The last part is the weak portion. The trio do their work well, but have not the material to show their capabilities off to the best advantage. They used a baby carriage in the closing bit.

Billy Schoen came out immediately afterward with another baby carriage holding three dolls representing triplets. His entire offering is neatly worked around married life and the triplets. The "crying" comedy bit scored its usual laughing hit and the closing, where he is notified that his wife has again been bargain hunting and secured three more youngsters very cheaply, brought the house down. Schoen is a clever performer who knows how to make the best of his material.

Clark and Sheppelle, in their tramp offering, found it easy going. The act has not much that is different until the "Irish" number by one and the Scotch bit by the other, which they did very well. They closed with the Scotch number.

Alexander Sparks and Company closed the show with their novel "Kat Knap" offering. The girl pleased and both men, as cats, are very good. G. J. H.

REGENT
(Last Half)

A more inept and tuneless orchestra than the one playing at this house the last half it would be hard to find. The men played as if they were grabbing at scrambled notes and, as a result, the efforts of at least three of the six acts on the bill were marred.

Gardner and Van juggled balls, hats and clubs, the while they "cracked" jokes that didn't mean anything to the act. However, their juggling efforts are worth while and earned them a fair measure of applause.

Dawson Sisters and Jack Stern, the former dancing and singing and the latter playing the piano and also singing, have a neat act of its kind. (New Acts.)

Lynn Osborn and Company presented an unfunny playlet titled "Stock and Petticoats," which concerned a philandering stock broker, his wife and a sort of malaprop slavey. The chief demerit of the offering lies in the ranting manner the three players in the act adopted in their efforts to be funny.

Rigo, the Gypsy violinist, adored of European princesses and other noblewomen with more romance than music in their souls, played three numbers on his fiddle, played them badly, received an ovation, and, presumably, went down town to East Houston Street to finish the evening at the Little Hungary Restaurant, where he has been holding forth. (New Acts.)

Mumford and Stanley, two men of the old school of vaudeville entertainers, one of whom is a straight man with a rather good tenor voice, the other contributing most of the comedy lines while garbed in overalls, did entertain even though they did not cover themselves with glory. The comedy man of these twain looks like a large edition of Dallas Welford, acts with subtlety, and would, probably, prove to be a good "find" for a producer who is contemplating presenting a farce or a comedy with music.

Stafford and Deross are a couple of dancers, the former of whom also sings. (New Acts.) M. L. A.

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Berley, Chas.	Cooper & Baird	Daniel	Lee, E.	McCullough, Paul	Strock, J. Merton	Dolly
Barrett, Jos. C.	Co.	Ford, F. C.	Lightfoot, Andrew J.		Seaman, E. F.	Walsh, Howard
Bligh, Lew	Dubey, Ernest	Gillis, Robt. J.	Link, H. F.	McManus, Geo.	Saunders, J. &	Wilcox, Erlau
Bellyea, Arthur	Downs, W. C.	Gardner, H. M.	Le Van, Harry	Morris, A. M.	Rena	
Benton, Eddie	Rickart, Earl	Howland, W. B.	Lloyd, Richard	Neville, Jack	Vaughan, Chas.	
Burk, Wally	Elliott, Max C.	Kelso, Flo	McAnallen, Jos.	Neary & Miller	E.	
Barry, Bobby	Elston, J.	Kale, Ernest	Marx, Samuel	Prior, Ernest	Wilson, Luke	
Campbell, Leroy	Field, Norman R.	Kingdon Leroy	McDonald, Gerald	Robeson, Stuart	Wesley, Harry	

LADIES

Allen, Marie	Bennett, Billie	Cameron, Lillian	Gibney, Avis	Girard, Marie	L.	Perry, Vivian
Bennette, Miss	Blair, Alice	Dean, Lillian	Glasgow, Mrs.	Lockhart, Mabel	Miller, Miss A.	Ryan, Julia
Beechey, Eva	Cleveland, Hazel	Emery, Josephine	Jas.	Morgan, Hilda	McKillar, Helen	Stuart, Eva
Baker, Mazie	Cole, Beatrice	Fay, Anna E.	Gibson, Mae	Myers, Irene	Pantzer, Lena	Warren, Bobbie
Brums, Nina	Clayton, Rose	Fox, Josephine	Gerdes, Anette	Martin, Theresa	Porter, Edna	Wanda, Mme.

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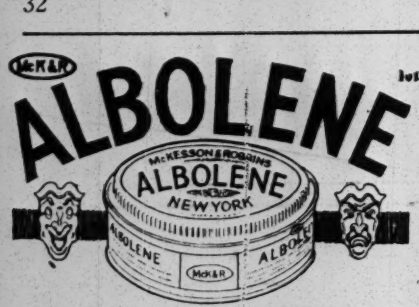

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ACTORS EQUITY GETS CHARTER

(*Continued from page 3*)

annual meeting in May with reference to this step, or did they have any intimation as to what you would do?" was the next question.

"No, what difference does that make? We are affiliated with Labor and that satisfies us."

"Did you not think it right before affiliating with an organization such as the White Rats, which has been declared defunct by a referee, to take this matter up with your members and get their opinion?"

"Now, you are trying to put me through the third degree," was the retort of Mr. Gillmore, who then refused to answer questions along that line.

The interviewer then asked Mr. Gillmore what the conditions were under which the affiliation was made and what transpired at the meeting, but he said that he was bound by his oath in the International not to divulge any of these reasons, or what transpired.

When asked whether the meeting was secret or whether the members of the organization were entitled to know what transpired, the reply was, "I cannot tell them everything. There are things which I am bound to keep secret and I know, anyhow, that they will be satisfied with the affiliation without asking questions."

A number of questions were then asked Gillmore in the presence of Harry Mountford, but he again pleaded that the interviewer was attempting to put him through the third degree and that he could not afford to talk.

Mountford, who was present with Fitzpatrick, Gordon Whyte and a few of his followers, was a little more inclined to talk, however. He said:

"Of course, I will have nothing to do with the local operation of the A. E. A. But should their differences come to the attention of the Four A's, why, as executive secretary, I will cross bats with the managers."

Mountford stated that the new organization would establish offices on Broadway this week and that a joint meeting of all members of the International would be held on Friday. This statement was made on Saturday and when efforts were made to ascertain on Monday where the meeting would be held, Gillmore stated that no meeting would take place.

When asked if Fitzpatrick cared to discuss the matter, Mountford replied that "Fitz" was well satisfied the way the matter had gone and that, at this time, he would not discuss them.

The latest move of the A. E. A. created a furore along Broadway when the announcement was made and it was reported shortly afterward that a number of resignations were forwarded to the office of the association by members of the organization who voiced their resentment of the deal which had been made with the Fitzpatrick-Mountford organization.

When asked if any resignations had been received on Monday, Gillmore replied, "Oh, we get some every week, but I do not know of any having come in the last few days. You see, we get about four a week or so, but I have not the time to keep track of them."

L. Lawrence Weber, secretary of the producing managers' association, when asked what stand his organization would take on the new development, declared that all he knew was what he had read in the papers and, therefore, did not care to discuss the matter.

He said that the managers would hold a meeting yesterday (Tuesday) afternoon and that they might devise some means to combat the endeavors of the new organization, providing the latter would attempt to resort to a strike.

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VAUDEVILLE REVIEWS

(Continued from pages 9, 27, 28, 30)

AMERICAN
(Last Half)

Fritzi Leyton, not billed, followed the pictures and took a big hand with a ballad.

The Ziras, man and woman jugglers, gave a good account of themselves with their offering, which will be reviewed under New Acts.

Rose and Shaw did not do anything out of the ordinary, judging them by the standard of number two acts seen at this house, which are, as a rule, very poor. They sang and danced and the young man played a violin solo very amateurishly. The best part of the offering was a dance which the girl did at the close of the act and in which the young man joined her with the violin, doing a few steps himself.

Brindamour and Company offered some magic stunts. In one, the gallery gods started to hiss him, for they thought they had discovered him putting an egg in his pocket. But he went them one better by going into the audience and letting one of the patrons search him. His tricks are well done and contain a few novelties.

June Mills and Company, the latter consisting of a young man in the orchestra pit, who sings and puts over a few remarks with her, was the hit of the bill with her "nut" offering. Her act will be found in the New Acts department.

Summer Girls and Fall Guys, two men and a chorus of six girls, can be summed up as "not so good." The singing is the same as the dancing,—very ordinary. The gags are mildewed; in fact the entire act needs revision.

Fred Ferdinand, who followed the news reel, is still apologizing for his accent with the excuse that he is a Frenchman only here eighteen months. We would like to know how many months he has been using that excuse. Why not elaborate on the time, especially as he is likely to hit a house where he has been seen before. His is fair as whistling acts go, and for stories he can use newer material than he is giving. He went well here and took an encore.

Ronair and Ward have a neat little act for the three-a-day. Most of their gags are good, but there are a few veterans among them. The man is a good comedian, but the woman leaves something to be desired as a straight.

Senator F. Murphy was called back in closing position for a speech of thanks. His monologue also contains a number of old gags, but, as a whole, will please. He delivers his material well and gets the best results from it. G. J. H.

FIFTH AVENUE
(Last Half)

Mabel Burke scored her usual hit in the opening position with an animated song. A "booster" in a box assisted her with one chorus.

Alma and Merriman Girls followed with a xylophone offering. They opened with a medley of classical and popular numbers, after which the two Merriman girls executed a neat little dance. Alma rendered a solo which would go much better if the song was replaced with a new number, as the one she used is old. A clog dance by the girls showed very good ability in that line and they closed with a descriptive military march on the xylophones.

Herman Berrens gave a good account of himself with his pianologue. His medley of Hebrew numbers, which he calls "Oriental," contained one very pretty piece and several for comedy purposes. The audience gave him a big hand. Berrens should add more material to his offering.

Maggie Le Clair and Company pleased with their comedy sketch. The offering will be found in the New Acts department.

Charles Lawlor and Daughters are using the same line of material they have been offering for quite some time. Most of the act went well, but one Irish comedy number by one of the girls did not get over at all. They took an encore with the "Sidewalks of New York."

The Topics of the Day were flashed to give time for the setting of the stage.

If the reception which Jimmey Hussey and his new act received is to be a standard of what he will get in all the city houses, Hussey need not worry about holding his position as a big headliner. The show was stopped twice during the act and again at the close. Hussey has made a few more changes for the betterment of the offering. The men in the band have all been given blue collars and shirts, which, with their neat-fitting uniforms, help their appearance greatly. Flo Lewis has added two new and pretty costumes. Billy Worsely took an encore with his song. Hussey took three encores and then had to stop, although the house wanted more, Flo Lewis could have easily taken an encore with her dance and Allen scored big with his "coon-shuffle." The band and the rest of the act were all applauded heartily. Hussey and his shimmey cops, with Flo Lewis, can now hold their own in any position on a big time bill.

The Four Harmony Kings proved their right to their title in a dandy singing offering. The four men are colored and have the negro's natural instinct for music. They certainly know what kind of a song to offer and how to sing it.

MOTION PICTURES

BRITISH FEAR AMERICAN "INVASION"

ASK GOVERNMENT FOR AID

LONDON, July 17.—The fact that the Famous Players-Lasky Corporation has started a British branch to produce films for the British market, has aroused a panic in the hearts of the English film producers, who held a convention here this week and called on the government to aid them. A resolution was passed demanding that the government take action against the "American Invasion."

The meeting was held at the Holborn Empire, under the auspices of the Cinematograph Exhibitors' Association of Great Britain and Ireland. E. C. Buchanan, a Scotch producer, one of the speakers, said that, unless the government came to their aid, they would be driven out of business.

Another of the speakers objected to what he termed the infamous system of block booking by which exhibitors must contract to take 104 films a year. He said that when British films were shown in America, the names of the British producers were not advertised, whereas American producers are advertised here.

Thoughout the meeting, speakers asked the audience not to misunderstand their allusions to Americans. They were not anti-American, but opposed a particular attack on British industry which happened to be American.

Exhibitors who want to give patrons what they like, are not siding with the producers. One of the chief causes of this is that American films and stars are much more popular than the British. The producers here have tried to substitute stars for Chaplin, Arbuckle, Fairbanks, Hart and a number of American women but have failed.

It is said that British audiences not only patronize the first releases of American films, but like the original titles and will often see the same films over and over again.

Among those who spoke against the American producers at the meeting were, Major Rees, M. P., J. A. Seddon, a laborman and Thomas R. C. Buchanan, vice-president of the Scottish branch of the organization.

HART SIGNS WITH F-P-L

LOS ANGELES, July 19.—William S. Hart, through his attorney, William Grossman, of House, Grossman and Voorhouse, New York, has signed a contract with Vice-President Frank Garbut, for the Famous Players-Lasky Corporation, to make nine big productions during the coming two years.

The pictures will be same type of outdoor films that have made Hart popular. The contract is said to be the biggest ever signed involving the productions of a single male star in the history of the industry.

ENLARGES WEST STUDIO

Vitagraph has begun active work in enlarging its Western studio at Hollywood, Cal. The place, when completed, will be double its present size and will have additional dressing rooms, stages, laboratories, cutting rooms and garages. When all the improvements are completed, as planned, the studio will be the largest in Hollywood.

FILM STAR IS FREED

RENO, July 18.—Arthur Acord, film star, has been granted a decree of divorce from his wife, known to the motion picture world as Edyth Sterling.

FOX OPENS NEW BRANCHES

As a result of William Fox and Winfield R. Sheehan's trip to Europe, the Fox Film Corporation has opened sixteen new exchanges in foreign countries and three more in Canada. Abraham Carlos is in direct supervision of the new exchanges, with headquarters in Paris. In the North African field, arrangements have been made for exchanges at Algiers, Tunis and Morocco.

Sam Denbow, Jr., home representative of the Fox organization, has established offices in Vancouver, Winnipeg, and Calgary, which covers the entire Western Canadian field. Eastern Canada is covered by the exchanges in Montreal, Toronto and St. Johns.

The opening of these new exchanges is in line with the Fox policy to protect the exhibitor from the middleman.

ABRAMS TO SAIL FOR "BIG 4"

Hiram Abrams will sail for Europe in September to look over the foreign situation for the United Artists' Corporation. He will go to London with the view of releasing the productions of Mary Pickford, Charles Chaplin, Douglas Fairbanks and D. W. Griffith directly to the exhibitors on the other side.

While it is not stated definitely that the United Artists' Corporation will handle its own product in foreign territory, everything points to the establishment of "Big Four" exchanges in Europe.

NORWORTH SIGNED FOR SERIAL

Jack Norworth, known in musical comedy and vaudeville, has fallen for the lure of the silver sheet and will star in "The Crooked Dagger," a serial production to be released by Theodore Wharton through Pathé.

As Norworth has not yet completed his vaudeville contract he will play along the two-a-day route until August 1 and will then start work at the Wharton studios in Ithaca.

GOLDWYN GETS NEW P. A.

Charles D. Isaacson has succeeded Kenneth Macgowan as advertising director for Samuel Goldwyn. Macgowan resigned to become dramatic critic of the New York *Globe*.

Isaacson was formerly head of a new York advertising agency and will immediately take up the job of a national advertising campaign for Goldwyn pictures. He has also contributed to a number of magazines of the country

NIGH TO DIRECT DOOLEY

Through the courtesy of Harry Warner, Bill Nigh will direct the next Johnny Dooley comedy. Clarence L. Bach, the president of the Johnny Dooley Company, borrowed Nigh for the one film. Nigh wrote the scenario and Bach purchased it. He therefore desired Nigh to direct the film so he could get the best results. He will start work next Monday.

TO BE ARTISTIC HEAD

Joe Plunkett, who relinquished the post of managing director of the Strand Theatre recently to join the forces of the Famous Players-Lasky Corporation, will be at the head of the artistic department of that enterprise. Plunkett will have supervision over the arranging of the picture program and its musical and vocal features in all of the theatres.

F. P.-L. GETS NEW STUDIO

The Famous Players-Lasky Corporation has acquired the Estee Studios and Laboratory, Inc., at 361 West One Hundred and Twenty-fifth street, and is building a new studio in Long Island City. The latter, it is expected, will be finished by the first of next year. The Estee Studio is bigger than the Fifty-sixth street and Fort Lee Studios of the firm.

FOX MUST PAY MISS CARMEN $43,000

COLLECTS FOR LOST TIME

William Fox will have to pay Jewel Carmen, his erstwhile film star, $43,000, according to a decree signed last week by Judge Martin T. Manton in the United States District Court, where the film actress recently sued Fox for injunctive relief and money damages, alleging he prevented her from obtaining employment.

"This is in payment," reads the decree, "for the entire period from July 15, 1918 to July 15, 1920."

The judgment against Fox is the result of his efforts to prevent Miss Carmen from entering into a contract of employment she made with Frank A. Keeney while she was under contract to appear in pictures for Fox's company. The contract she had with Fox, she claimed, was made while she was under age.

Miss Carmen's action in repudiating the contract she had with him didn't suit Fox, so he negotiated with Keeney to have the latter not to give her any employment, Fox giving Keeney an indemnity bond which secured the latter against loss should the film actress bring a successful suit against him for breach of contract.

Instead of bringing an action against Keeney, Miss Carman, through her attorney, Nathan Burkan, began an action against Fox. At the trial of the action before Judge Manton several weeks ago, Fox admitted that he had prevented her from being employed by Keeney, but pleaded he had offered her employment, instead, at the same salary Keeney had agreed to pay her, namely, $400 pjer week for the first six months, and $450 per week for the second six months.

This plea, Judge Manton dismissed in the following language in awarding the $43,000 damages.

"She was not obliged to compromise her case in order to lessen the defendant's loss, nor to enter service which she elected previously to avoid by disaffirming her contract with the defendant."

ABRAMS NAMES NEW MANAGERS

With the engagement of four more branch managers for the United Artists Corporation, Hiram Abrams announced last week that fourteen of the seventeen sales managers have been signed.

For the Boston Distributing Depot, William H. Jenner has been engaged. Carlos Moore will be in charge of the Pittsburgh territory. Louis H. Reichert will be head of the San Francisco sales offices and Jack Von Tilzer will be the sales manager of the New York offices.

These appointments, with those announced previously, complete the list of sales managers, with the exception of Minneapolis, Dallas and the Atlanta offices, for which Abrams has not yet announced his men.

SID CHAPLIN TO SAIL

Sidney Chaplin will sail shortly for Paris accompanied by Mrs. Chaplin and Carlyle R. Robinson, his studio manager and personal representative. In Paris, he will take possession of a completely equipped studio that is located six miles away from the city and will begin work on the first of the five-reel comedies for the Famous Players-Lasky company.

Alexandre de Bray is going with the party and will colloborate with Chaplin on his stories. Technical workers and associate players will be engaged in London and Paris.

Film Reports

"THE FALL OF BABYLON"

Special Production by D. W. Griffith.

Screen Characters

High Priest of Bel.....*Tully Marshall*
Mountain Girl.....*Constance Talmadge*
Rhapsode.....*Elmer Clifton*
Prince Belshazzar.....*Alfred Paget*
Nabonidus, King of Babylonia.*Carl Stockdale*
Attarea, Favorite of Belshazzar.....*Seena Owen*
Attarea's Slave.....*Loyola O'Connor*
Cyrus.....*George Siegmann*
Mighty Man of Valour.....*Elmo Lincoln*

Stage Cast

Soprano.....*Margaret Fritts*
Tenor.....*Samuel Critcherson*
Dancer.....*Kyra*
Slave Girls: *The Misses Burns, Blaine, Young, Hunter, Branscombe, Davenport, Richarce, Cooney, Orloff, Milner, Sheppard, Wagner.*

D. W. Griffith has combined the Babylonian epoch from "Intolerance" with some new scenes and enhanced the value of the picture by a new coloring scheme, which, with several artistic stage scenes, in which Kyra does some extraordinarily remarkable dancing, makes a production that is not only interesting from a historical point of view, but also promises to give complete satisfaction as an entertainment.

Act 1

The epoch is divided into two different acts, with the stage scenes appropriately inserted. The first shows the taking over of the crown of Babylon by Belshazzer, and the installation of a new Goddess in opposition to Bel-the. The first stage scene is injected during the festival scenes of the picture, in which the dancers of the temple honor Ishtar, the new Goddess. In this, Kyra does a wonderful shawl dance.

The picture then continues to show the life of the Babylonians, with a love theme running throughout. Another scene on the stage then depicts the exterior of the mammoth gates of the city in which the mountain maid and her lover meet and make love. From here, the picture continues till it depicts the descent of Cyrus's hordes upon Babylon, the city of culture. A fierce battle rages, but the city is not taken.

Act 2

The second act opens with a stage scene showing the splendor of Babylon's master's harem, in which Margaret Fritts sings a delightful ballad on the love of the mountain maid for the King. The picture then depicts the feasting and festivity attendant upon the victory of Babylon over its enemies. During this, the handmaids in the temple dance to the glory of Ishtar and again we have a switch to a stage scene and this time Kyra performs a snake dance that is uncanny in its reality.

The scene then continues and depicts the treachery of the high priest of Bel, who betrays Belshazzer into the hands of Cyrus and brings about the final downfall of Babylon

One of the most remarkable things about the entire entertainment is the dancing of Kyra. There is no doubt but what Griffith's latest bit of showmanship should prove a great success, both artisticly and financially. It is useless to speak about the performance of the screen players, for the fact that it is a Griffith picture stamps it as in a class by itself when it comes to characterization and masterful detail of photography. Another Griffith triumph.

FILMS FLASHES

Dorothy Dalton is working on "The White Rook."

Nazimova has started work on the screen version of "The Hermit Doctor of Gaya."

Harry Grossman is arranging for another serial production by Arthur Reeves and John W. Grey.

Florence Deshon has been added to the permanent repertory company at Culver City, for Goldwyn.

Gene Warren has been engaged by John William Kellette as an assistant-director for the Paramount-Briggs Comedies.

Gertrude Atherton, the author, will leave the city this week for Culver City where she will scenarioize "The Perch of the Devil."

June Mathis, head of Screen Classics, Inc., scenario department, and A. P. Younger, a member of the staff, have completed the scenario for "Fair and Warmer."

COLUMBIA CIRCUIT SETTLES BIG SUIT

(Continued from page 3)

Q.—Does The Buckingham Theatre Company operate a theatre in Louisville, or did it operate a theatre in 1917? A.—We have, up to two years ago, the Buckingham Theatre.

Q.—Where is that situated, on what street? A.—On Jefferson street between Third and Fourth.

Q.—Is that one of the main thoroughfares? A.—Yes.

Q.—How old is that theatre? When was it built? A.—The theatre was built about twenty years ago, but we had another Buckingham Theatre before that.

Q.—Prior to the building of the present theatre, known as the Buckingham Theatre, you operated another theatre which was also known as the Buckingham Theatre? A.—Yes; the same line of attractions.

Q.—Up to 1913, when the contract which is the basis of this suit was made, for how many years prior to that time had the Buckingham Theatre been operated as a burlesque house? A.—Well, it had been operated as a burlesque house for twenty years.

Q.—Was it always operated as a burlesque house? A.—As a burlesque house, having nothing else, since burlesque has been in existence as traveling shows.

Q.—Over how many years has that been? A.—That must be twenty-seven or twenty-eight years, t othe best of my knowledge.

Q.—Prior to 1913, where did the Buckingham Theatre in Louisville secure its burlesque attractions, and how did it secure them? A.—From the Empire Circuit.

Q.—What was the business of the Empire Circuit? A.—The booking of burlesque shows over the country.

Q.—Did it have a number of theatres and a number of shows? A.—Yes; a number of theatres and a number of shows, thirty-five theatres and thirty-five shows, on or about that, in the United States.

Q.—The Buckingham Theatre was part of that circuit? A.—Yes.

Q.—And the Buckingham Theatre, in Louisville, was the theatre that was receiving the burlesque attractions from the Empire Circuit? A.—For Louisville. I was a director in the Empire Circuit, my brother and myself before his death.

Q.—Prior to 1913, the Empire Circuit was competing, was it not, or engaged in the same business as the Columbia Amusement Company? A.—Yes.

Q.—At the same time that the contract which is the subject of this suit was executed, was there executed a certain paper which I show you, an agreement between the Columbia Amusement Company and the Empire Circuit, dated April 3, 1913? (Continuing) I show you this printed pamphlet and ask you if that is the agreement that was executed at the same time that your contract was made? I am talking about the contract between the Empire Circuit and the Columbia Amusement Company. A.—Yes.

Q.—For how many years was the Empire Circuit in existence prior to 1913? A.—Off hand, I would say ten or twelve years; maybe longer.

Q.—During all of that time, had the Buckingham Theatre received its booking from the Empire Circuit? A.—Yes.

Q.—Were you a stockholder in the Empire Circuit? A.—Yes.

Q.—To what extent? A.—I owned one-tenth of the stock.

Q.—Do you remember when the Gayety Theatre was built in Louisville? A.—In or about 1908 or 1909, to the best of my recollection; I just cannot fix dates.

Q.—Was the Gayety Theatre part of the Empire Circuit before 1913? A.—No; it was an opposition theatre in the burlesque line.

Q.—From 1909 to 1913, was there burlesque played at the Gayety Theatre in Louisville? A.—Yes.

Q.—Was the burlesque supplied by the Columbia Amusement Company? A.—Supplied by the Columbia Amusement Company..

Q.—Would you call this opposition to the Empire Circuit? A.—Yes.

Q.—So that, from 1909 to 1913, the Buckingham Theatre was playing burlesque supplied by the Empire Circuit, and the Gayety Theatre was playing burlesque supplied by the Columbia Amusement Company. Is that right? A.—Yes; the Gayety Theatre was built and supplied to be built and owned and controlled by the Columbia Amusement Company.

Q.—But I say they played burlesque there? A.—Yes.

Q.—Until the spring of 1913, which was supplied by the Columbia Amusement Company? A.—Yes.

Q.—After the execution of the agreement which is the subject of this suit, in April, 1913, was burlesque discontinued in the Gayety Theatre? A.—According to our booking agreement.

Q.—As a matter of fact, after this contract was made between the Columbia Amusement Company and the Buckingham Theatre in 1913, after that time the performance of burlesque was discontinued at the Gayety Theatre in Louisville, was it not? A.—Yes.

Q.—Until the season of 1918-19, is not that so? A.—Yes.

Q.—After the execution of that contract and during the season of 1913-14, were you supplied—I mean the Buckingham Theatre—was it supplied by burlesque shows by the Columbia Amusement Company? A.—Partially, outside of the last three weeks of the season three shows in our official booking failed to play our house.

Q.—So that for 32 of the 35 weeks' theatrical season they did supply you with 32 attractions for 32 weeks during the season of 1913-14? A.—Yes.

Q.—You remember that during the year of 1913, shortly after this contract was made, Columbia organized or inaugurated what is known as a second or extended wheel? A.—Yes.

Q.—And that extended or second wheel was subsequently transferred to the American Burlesque Company? A.—Yes; that was the understanding.

Q.—During the season of 1914-15, was the Buckingham Theatre supplied with burlesque companies either of the first wheel or of the second wheel? A.—Yes; of the second wheel.

Q.—During the season of 1915-16, was the Buckingham Theatre supplied with burlesque by the Columbia Amusement Company? A.—Yes; number two shows.

Q.—So you were supplied by the Columbia Amusement Company with shows for the seasons of 1913-14, 1915-16, 1916-17, were you not? A.—Yes.

Q.—That is, up to the close of the theatrical season which was sometime in April, 1917? A.—Yes.

Q.—Did you on or about May, 1917, receive this communication from the American Burlesque Association? A.—Yes.

Q.—Did you also receive this letter on June 18, 1917, with the annexed paper? A.—Yes.

Q.—I notice that on June 18, 1917, you received this letter from Mr. Peck. Was Mr. Peck general manager of the American Burlesque Association? A.—Yes.

Q.—That is wheel number 2? A.—Yes, that is wheel number two.

Q.—Did you keep your theatre open during the season of 1917-18 for the receipt of these shows which the American Burlesque Association said they would furnish? A.—Yes, but not open.

Q.—When I say open, I do not mean that you had it open to the public; you had it open for these shows to go into it, if they had come? A.—Yes.

Q.—You were ready and willing during all that season to permit these shows to be played? A.—I so notified them.

Q.—Were you supplied with any attraction at all during the season of 1917-18? A.—No.

Q.—During the season of 1918-19, did you have the Buckingham Theatre open, that is, open in the sense that it was ready to receive the attractions if they came? A.—Yes.

Q.—Were you furnished with any attractions during the season of 1918-19? A.—No.

Q.—Did you have any conversation with any of the officers either of the Columbia Amusement Company after they had declined or failed, or of the American Burlesque Association after they had failed to furnish your house with burlesque shows; did you ever have any conversation in which you asked them for shows? A.—Only by correspondence, as I remember it.

Q.—Since the receipt of a letter dated July 11, 1917, as I understand you, the Buckingham Theatre has received no burlesque shows from the Columbia Amusement Company? A.—No.

Q.—Or the American Burlesque Company? A.—No.

Q.—You have at all times since that time had your house open and ready to receive the shows if they came? A.—Yes.

Q.—Did you have a manager for that theatre? A.—Yes.

Q.—Who was the manager for the Buckingham Theatre? A.—Mr. McCrocklin.

Q.—How long had he been your manager? A.—About fifteen years.

Q.—Have you retained him down to the present time? A.—Yes.

Q.—Do you know what experience he has had as a manager? A.—He has had experience in the theatrical business since he was a boy. He has been with my brother and myself in the theatrical business for fully twenty-five or twenty-six years.

Q.—Have you, since the making of this contract in 1913—when I say you, I mean the Buckingham Theatre—has the Buckingham Theatre since 1913 directly or indirectly booked, produced, managed or become interested in any way, in any burlesque shows either traveling or stock companies given at any theatre or any playhouse in any part of the United States other than such shows as were booked by the defendant, the Columbia Amusement Company? A.—No.

Q.—Has the Buckingham Theatre, since 1913, directly or indirectly booked, operated or become interested in any theatre devoted in whole or in part to the giving of burlesque performances in apy part of the United States or in the Dominion of Canada other than such theatres as constituted the circuit of the defendant, Columbia Amusement Company? A.—No.

Q.—Has the Buckingham Theatre, since 1913, carried out the booking contracts made for it by the Columbia Amusement Co., or the American Burlesque Company? A.—Yes.

Q.—You permitted all of those companies to play at your theatre, which were booked? A.—Yes.

Q.—Either by the Columbia or American Burlesque? A.—Yes.

Q.—Has the plaintiff assigned or sold its lease or transferred its theatre since 1913? A.—No.

Q.—Did the Buckingham Theatre mail each week to the secretary of the Columbia Amusement Company, at its general offices in the City of New York, a program of performances given in the theatre by the respective burlesque companies for such week, with criticisms as to the character of performances and standard of individual acts therein? A.—I am satisfied that was done by Mr. McCrocklin, our manager.

Q.—Did the Buckingham Theatre report to the secretary of the Columbia Amusement Company, any unusual occurrences or mishaps to performances or acts or behavior of the parties connected with the shows? A.—I am satisfied he has, except some trivial matters which did not amount to very much.

Q.—Has the Buckingham Theatre met all the demands required by the agreement made to the defendant? A.—Yes.

Q.—Have you furnished weekly statements and the current daily receipts? A.—Yes.

Q.—And the Buckingham Theatre, is it ready, willing and able to continue the playing of burlesque attractions either of the Columbia or American Burlesque Company? A.—Yes.

Q.—Have you had your theatre vacant during the last two years? A.—Yes.

Q.—Col. Whallen, do you know of any way to get a continuous number of shows to play for theatrical seasons that are engaged in burlesque business? A.—It would be an impossibility, because all the burlesque shows of the United States are absolutely controlled by the Columbia Amusement Company.

Q.—Has that been the condition during the season 1916-17, and the season of 1917-1918? A.—Yes.

Q.—Do you know how far the Gayety Theatre is from your theatre? A.—One block.

Q.—Situated on the same street? A.—Yes

Q.—And those burlesque shows played continuously at the Gayety theatre? A.—At the Gayety, since they refused to send us the shows.

Q.—The same shows that were formerly playing in your house? A.—No; I am mistaken about that period, the first season they did not send the shows into Louisville when my house was closed, but since that they have sent the same shows that were playing at my house into the Gayety Theatre.

Q.—You mean simply the last season? A.—Yes.

Q.—The season of 1918-1919? A.—Yes.

Q.—State what efforts you made to get burlesque shows for that house the last two years; that is, for the Buckingham Theatre? A.—I understand that they were trying to organize another burlesque.

Q.—Say what you did. A.—I advertised in all the dramatic papers and tried to secure burlesque shows for the Buckingham Theatre.

Q.—Ever since the burlesque has been in vogue, the Buckingham Theatre has been known as a burlesque theatre? A.—Strictly; nothing else.

Q.—You never had any other class of attractions? A.—No.

Q.—Practically the clientele of that theatre is of a male character, is it not? A.—Altogether mostly; we do not cater to ladies at all; it always has been a male house.

Q.—What is the rental that the Buckingham Theatre pays per annum? (Question was objected to, but the court substained the objection, and however, permitted it to be answered with the reservation of entertaining a motion to strike it out). A.—$12,000.

Q.—Do you remember in the early part of 1914, Mr. Scribner calling upon you in Louisville? A.—Yes.

Q.—Who is Mr. Scribner? Is he president of the defendant company? A.—Yes.

Q.—Who was with him at the time? A.—Mr. Mack, Mr. Waldron or Mr. Hynicka—I do not know exactly who was the third man.

Q.—All three of them were officers of the Columbia Amusement Company? A.—Yes.

Q.—Can you fix the date when you had that interview with him in Louisville? A.—No. Only it was the season of 1913-1914, around the middle of the season.

Q.—It was during the current season of 1913-1914? A.—Yes.

Q.—Will you please state what conversation you had with Mr. Scribner in the hearing of Mr. Hynicka, Mr. Waldron and Mr. Mack, who, you say, were present at that time?

Objected to by Mr. Stanchfield, on the ground that it was irrelevenat, incompetent and immaterial, if it is to in any why affect the contract, vary or change or alter it; it is not admissible.

The Court—What is the bearing of it?

Mr. Vorhaus—I want to show that the defendant, through its officers, came to this plaintiff and stated to him that they had the Gayety on their hands and they wanted to utilize it in some way, and they made him a proposition that the Gayety Theatre and his theatre should be pooled.

The Court—You may introduce that.

Mr. Stanchfield—Exception.

A.—The three gentlemen dropped into my private office one morning while myself and Mr. McCrocklin, my manager, were straightening up some business and after the morning greetings we sat down. Mr. Scribner spoke up and said: "Now, Colonel, you know, since the merger, that we have got the Gayety Theatre on our hands and we would like to do something here that would be mutual to all around; would you consider the putting of the shows down at the Gayety and remodelling the Buckingham Theatre and making a picture house of it? I think it would be a paying proposition to us both."

I told him that I would not consider that for a moment.

"Would you consider the renting of your house?"

I told him I would.

"What figure do you want?"

Q.—Then you had some conversation as to the rental, but the deal did not go through? A.—We talked along—I will give you that.

Q.—I do not care about that; it is not material. During the seasons of 1917-1918, and 1918-1919, has there been any added increase of population, or was there any increase in the population in Louisville?

Mr. Stanchfield—I object to that as irrelevant and immaterial.

Mr. Vorhaus—I will say to your honor, you probably will exclude it if you hold us to liquidated damages, but I want to prove that the Federal Government established two cantonments or reservations very close to Louisville containing some 70,000 or 80,000 soldiers. That during the last two years there have been thousands and thousands of soldiers in the city of Louisville.

The Court—You may prove it subject to the same objection. If I rule against you, it will all be stricken out.

Q.—Will you please state if there were ang government cantonments established near Louisville in 1916-1917? A.—Yes, Camp Knox and Camp Taylor.

Q.—What effect did that have on the soldiers coming into Louisville seeking amusement and entertainment? A.—The streets were always packed with soldiers from the two camps.

Q.—Do you know how the theatrical business was the past two seasons down in Louisville? A.—The greatest in the history of theatrical business.

The attorneys then took a recess, after which they announced the terms of the allotment to the Court and Judge Mack inserted into the record the following stipulation:

"Stipulated that forty thousand dollars shall be paid within sixty days to the plaintiff and general release shall be given on both sides; if this is not done, injunction shall issue as prayed for, with reservation to the plaintiff of the right to prove damages and to the defendant to litigate the question of damages."

DEATHS

WILLIAM HOLLIS WELSH, known on the stage as Dehollis, an acrobat and magician, died last week at Buenos Ayres, Argentina. He is survived by two brothers, one Scott Welsh, an actor, and the other, Thomas G. Welsh, election commissioner of Chemung County.

JOHN H. WILSON, better known as "Happy Boots," died on Saturday, July 19. He was well-known as an entertainer at various society functions. The funeral was held Tuesday from his home in Long Branch.

GEORGE V. MAHARE died at the Elks' Home, New Bedford, Virginia, on July 15. He was a native of Terre Haute, Ind., where he started when a young man to take interest in theatricals. He had appeared with James Lackaye in "York State Folks" and made his last appearance in "The Other Fellow's Girl," produced by the Elks' lodge No. 86. He retired from the stage ten years ago and, for the last two years, had been living at the Elks' Home. The body was taken to Terre Haute for the funeral. He is survived by a half-sister.

CHARLES STEWART, manager of Loew's Victoria Theatre since it opened, last year, died July 18th of heart trouble, in his 43rd year. He had been in the theatrical business for eleven years.

FRANK L. EVANS died at his home in Youngstown, Ohio, on Thursday, July 10. He was born Oct. 10, 1862, in Cleveland. He and his brother, known as the Evans brothers, travelled with a number of minstrel shows and were well known as blackface comedians. His brother Will went to England and took up pantomime shows, while Frank's last experience in the show business as the proprietor of a circus which toured the country for several seasons.

He was a member of the K. of P. lodge in Cleveland and is survived by his wife and five children. A sister also survives him.

DAVID WALKER died last week at Bellevue Hospital after an illness of three months from a complication of diseases. He was a well-known banjo player and, for the last few years, had given most of his time to entertaining wounded soldiers.

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President

J. J. MURDOCK
General Manager

F. F. PROCTOR
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